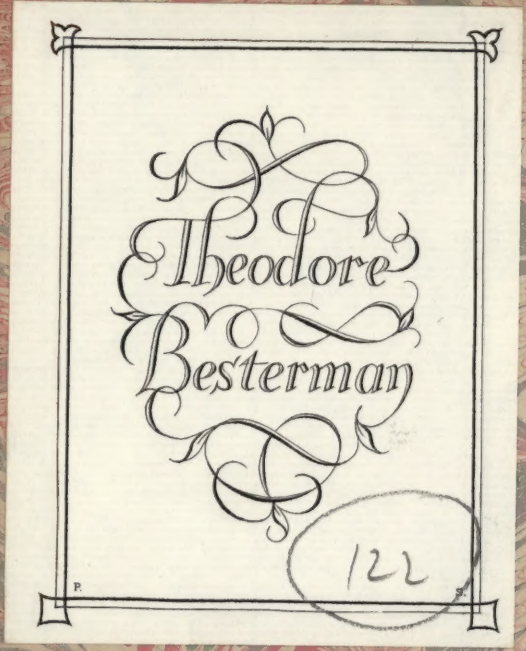

Theodore
Besterman
122

THE

PAINTING

OF THE ANCIENTS,

in three Books:

Declaring by Hiſtorical Obſervation,
and Examples,

THE BEGINNING, PROGRESS,
AND CONSUMMATION
of that moſt Noble
ART.

And how whole ancient ARTIFICERS attained
to their ſtill ſo much admired Excellencie.

Written first in Latine by FRANCISCUS JUNIUS, F. F.
And now by Him Enlarged, with Some Additions and Alterations.

LONDON,
Printed by *R. H.* and *G. D.* for *Richard Hodgkinſon*, and are to be
ſold by *Daniel Pakeman*, at the Signe of the
in Little-Britain. 1638.

TO THE RIGHT HONOURABLE, THE COUNTESSE *of* ARUNDELL *and* SURREY,

my ſingular good Ladie
and Miſtreſſe.

MADAME;



S the ſweet and glorious harmony of your heroïcall vertues, in ſo high a birth, moſt happily conjoyned and matched with the moſt illuſtrious Lord your husband, the very patterne of

true Nobilitie, enforceth the world farre and neere with honour and admiration to behold and renowne you: ſo doth my condition require, that I within this little *Britain* world, in which wee live, ſhould unto your publike glory adde my particular teſtimony of your bountie and munificence; whereby I am engaged, above any other of your ſervants, to ſeeke any means both to intimate my humble dutie, and to profeſſe my thankfull mind to your noble familie. Neither needed I goe farre to find my occaſion and ſubject; but even to make uſe of that, which in your ſervice, and within the walls of your own houſe, I had produced: I meane my obſervations of the manner of painting in uſe among the ancients. For ſeeing your Ladiſhip upon the firſt ſight of my Latine copie, was pleaſed to expreſſe your deſire of having it Engliſhed; there ſeemed a way to be opened unto

to me, of effecting that my ſerviceable intent: and the rather, becauſe ſome things having paſſed therein, which (as one day teacheth another) in the review and more mature cogitation I wiſhed might be altered, I thought beſt to begin that correction in this preſent Edition. Nor doe I ſo much over-ween, but that I ſee and confeſſe, that this tranſlation befitteth rather the native fluency of one in-bred, than the forced ſtile of a forrainer; and therfore unto ſevere eyes it might ſeeme an unpardonable preſumption, to have taken upon me a burden ſo unfit for my ſhoulders to beare, and therewith to interrupt your higher conceits; yet feeling my ſelfe inſpired with courage by the ſignification of your noble deſire (which wrought in my heart, what an abſolute command uſeth to worke in others) I ſtoutly fell to my taske. Wherein I doubt not, but that, if your Honor by a

favourable conſtruction ſhall judge me not altogether undutifull, though not preciſely officious; others alſo will think that this my forwardneſſe in accompliſhing your deſire, may make all pardonable, if not in ſome degree acceptable. Howſoever theſe rude and imperfect attempts of your dutifull ſervant, ſhall finde their chiefeſt protection and perfection in wearing the faire and glorious livery of your moſt noble and worthy name. And thus humbly laying both my ſelfe and my endeavours at the feet of your Ladiſhip, to whom I wiſh all encreaſe of honor and happineſſe, I ever remaine

Your Honors humbly

devoted ſervant,

From *Arundell-houſe*,
Anno 1638. *Mart.* 28.

FRANCISCUS JUNIUS F. F.

PErlegi hunc Tractatum, cui titulus est, [The Painting of the Antients &c.] *in quo nihil reperio, quo minùs cum utilitate publicâ imprimatur: ita tamen ut si non intra tres menses proximè sequentes typis mandetur, hæc Licentia sit omninò irrita.*

Ex Ædibus *Lambethanis*,
Mart. 28. 1638.

R^mo in Christo Patri, ac D^no
D. Arch. Cant.
Sacellanus Domesticus.

GUIL. BRAY.

ERRATA.

PAge 12, line 31. read *haste*. p. 79, l. 7. r. *Himerius*. p. 94, l. 25. r. *checker-worke-like*. p. 107, l. 6. r. *Euphorion*. p. 107, l. 7. r. *scholiast*. p. 138. l. 1. r. *Oppianus*. p. 177. l. 17. *paræmiographers*. p. 202, l. 12. r. *Agatharchus*. p. 214, l. 17. r. *exposed*. p. 217, l. 19. r. *Cities*. p. 286. l. 5. r. *too*. p. 286, l. 13. r. *ingenuous*. p. 287, l. 12. adde *cum*. p. 311, l. 8. r. *accompting*. p. 322, l. 20. r. *faire*. p. 324. l. 6. r. *fitteth*. p. 329, l. 12. adde *an*.

Whereas there be some few faults escaped in the marginall and other quotations, the Latine copie may give direction for amendment of the same.

THE FIRST BOOKE.

THE ARGUMENT.

MY purpose is, by Gods assistance, to set forth the Art of painting, *as in old times it hath begun, as it was promoted, as it came to that wonderfull perfection mentioned in ancient Authors. The first booke toucheth the first beginnings of Picture. The second booke propoundeth diverse meanes tending to the advancement of this Art. The third booke speaketh of the maine*

grounds of Art, the which being well obſerved by the old Artificers, made them come neerer to the height of perfection. As concerning the Firſt booke, after a generall obſervation of the inbred delight men take in the imitation of the workes of Nature, wee doe therein urge ſomewhat further, that this delight ſtirred up by our imagination emboldeneth it ſelfe, and ſtill doth by little and little undertake greater matters, ſhunning onely that ſame immoderate ſtudy of ſuch fooliſh and giddy-headed fancies, as young beginners often are carried away withall. Seeing alſo that many Artificers ſeeme to have drawne that ſame love of new-fangled conceits from Poets, *I did not thinke it amiſſe to ſhew what affinitie there is between* Poeſie *and* Picture; *adding upon the ſame occaſion, how they are to prepare themſelves that would willingly attaine to ſome skill in judging the workes of excellent Maſters.*

Lib. I. Chap. I.

THe good and great maker of this Universe, created the world after so glorious and beautifull a manner, that the Greekes together with the Romanes, a consent also of the Nations perswading them thereunto*, have called it by the name of an *Ornament*. Moreover, Man, whom many ancient Authors* call the little world, is not made after the image of God to resemble the wilde beasts in following of their lusts, but that the memory of his originall should lift up his noble soule to the love of a vertuous desire of glory. This opinion was of old grafted in the hearts of good men; neither doe the learned onely, but the vulgar sort also esteem the way of vertue to be the true way by which our mortall and transitory condition attaineth to an everlasting fame. But among such a number of vertuous courses as may serve to get a great and durable renowne, every one doth most commonly deliberate with his own naturall inclination. The one by a praiseworthy boldnesse undertaketh to compasse with his understanding the unmeasurable measures of heaven, leaving unto the following ages a full account of the innumerable number of heavenly lights, as a most certain and sure inheritance,

* *Plin. lib. II. nat. hist. ca. 4.*

* *Manil. lib. IV. Astron. Galenus lib. III. de usu partium corporis humani. Nemesius ca. I. de Naturâ hominis. Jul. Firmicus in præfat. libri Tertii Mathes.*

ritance, ſayth *Plinie* *, if peradventure afterwards any one would take upon him to be heire thereof. Another doth not ſtick to prie into the moſt profound myſteries of Nature; neither will he give his mind any reſt till he hath in ſome meaſure conceived the nature of the floting clouds, the cauſe of thunder, lightning, and of all thoſe things that above or about the earth doe terrifie the heart of man. He goeth about the ſearch of thoſe things with a very great confidence, as knowing himſelfe to be placed in this ſtately theater, to view and to conſider all ſuch wonders of God. *Anaxagoras* being aſked to what end he was brought forth, anſwered; To behold the Sunne, Moone, and Heavens; ſee *Diogenes Laertius*, *lib. II*, in the life of *Anaxagoras*. Yea what is man, I pray you, but *a creature approaching neereſt unto God*, as *Quintilian* * ſpeaketh, *and ordained to the contemplation of the things contained in the world*; ſee alſo *Arriani Epict. lib.* 1. *cap.6. Dionyſ. Longinus de ſublimi orat.* § 31. *Iamblichus in Protrept. cap.* 3. Although now *Quintilian* and all the other Authors ſpeak very well to the purpoſe; *Tullie* for all that commeth a great deal neerer to the point we have in hand; *man himſelfe*, ſayth he *, *is borne to contemplate and to imitate the world; not being any manner of way perfect, but onely a ſmall parcell of what is perfect.*

* *Lib. II. nat. hiſt. cap.* 26.

* *Declamat. CCLX.*

* *Lib. II. de Naturâ Deorum.*

§ 2. As many then as are taken up with this kind of meditations, might ſeeme to goe farre beyond the ordinary ſort of men, if they likewiſe were not left behind by them that doe not onely view but alſo imitate the wonders of Nature. *The painters*, ſayth S. *Chryſoſtome* *, *after the mixing of their colours, endeavour to ſet forth a lively ſimilitude of diverſe viſible things: thus doe they paint reaſonable and unreaſonable creatures, trees, warres, battels, ſtreames of bloud, pikes, Kings, ordinary men; they make alſo a royall throne,*

* *Homiliâ in Pſalmum L.*

the

the King ſitting, a barbarous enemy throwne downe under his feet, the points of ſpeares, running rivers, goodly medowes: to be ſhort, they prepare unto the ſpectators a very pleaſant ſight, whileſt they ſtudy by the force of their Art to expreſſe all manner of viſible things. The words of *Iſidorus Peluſiota* are likewiſe worth noting; *the Painters*, ſayth he *, *when they make bodily ſhapes of things without bodie, uſe ſometimes to paint a lone hand which ſetteth a crowne upon the head of the Princes of this world; ſignifying, that this ſoveraign power is given them from heaven. Socrates* toucheth alſo the large extent of this Art, when he ſayth *, *the Painters ſtudie with their colours to expreſſe, hollow and ſwelling, darke and light-ſome, hard and ſoft, rough and ſmooth, new and old bodies.* Flowers, among all other viſible things, ſhew the greateſt varietie of colours; yet have the Painters attempted to expreſſe the ſame, as appeareth in the famous painter *Pauſias*, who being in love with his Country-woman *Glycera*, was the firſt that aſſayed to bring the Art to ſuch a wonderfull varietie of colours as there is to be ſeene in flowers: for beholding ſometimes how neatly ſhee did make garlands, and being no leſſe raviſhed with that dexterity of hers then with her beautie, he could not but take the pencill in his hand to ſtrive with Nature it ſelfe; ſee *Plinie xxxv*, 10. *Apelles* likewiſe painted things that can not be painted; Thunder and Lightning: ſee *Plinie* in the ſame place. It may ſeeme then that *Theophylactus Simocatus* did caſt his eye upon ſome ſuch like relation, when he * maintaineth that *Painters undertake to expreſſe ſuch things as Nature is not able to doe.*

* *Lib. III. epiſt.* 161.

* *Apud Xenophontem lib. III. Apomnem.*

* *Epiſt.* 37.

§. 3. It remaineth howſoever, that among ſo many Arts as doe procure us everlaſting glory, this Art is none of the meaneſt. And as it is a very great matter to carry in our mind the true images both of living and lifeleſſe creatures,

ſo is it a greater matter to worke out a true and lively ſimilitude of thoſe inward images; eſpecially if the Artificer doth not tie his imitation to ſome particular, though never ſo faire a body; but followeth rather the perfection of an inward image made up in his mind by a moſt earneſt and aſſiduous obſervation of all ſuch bodies as in their owne kind are moſt excelling. *Such as carve images*, ſayth *Maximus Tyrius* *, *having gathered all that in ſeverall bodies is reputed to be faire, bring it by the means of their art in one ſingular imitation of a convenient, pure, and well-proportioned beautie to paſſe; neither ſhall you find in haſte a body ſo accurately exact, as to compare it with the beautie of a ſtatue: For the Arts doe ever ſeeke what is faireſt.* *Ovid* ſeemeth to point at this, when he doth deſcribe *Cyllarus*, the faireſt of all the Centaures, he *had a pleaſing livelineſſe in his countenance*, ſayth he *, *and for as much as he was like a man, ſo came his necke, his ſhoulders, his hands, his breſt, neereſt of all to the praiſeworthy images of the Artiſts.* Wee are likewiſe to obſerve, that *Philoſtratus* doth very often compare the beauty of the ancient heroicall Worthies with the beautie of artificiall Statues, as you may ſee in his deſcription of *Proteſilaus*, *Euphorbus*, *Neoptolemus*, and elſewhere. *If you doe take a man brought forth by Nature*, ſayth *Proclus* *, *and another made by the art of carving; yet ſhall not he that is made by Nature wholly ſeeme ſtatelier: For Art doth many things more exactly.* *Ovid* expreſſeth the ſame, when he witneſſeth *, that *Pigmalion did carve the ſnow-white ivorie image with ſuch a luckie dexteritie, that it was altogether impoſſible ſuch a woman ſhould be borne.* Such Artificers therefore as carry in their mind an uncorrupt image of perfect beautie, do moſt commonly powre forth into their workes ſome certaine glimmering ſparkles of the inward beautie contained in their minds:

*Diſſert. VII

* *XII Metam.*

* *Lib. II. in Timæum Platonis.*

* *Metam.*

minds: neither may we thinke this to be very easie; *for*, according to *Apollonius Tyaneus* * his opinion, *that which is best, is alway hard to be found out, hard to be judged.* It is also well observed by an ancient Orator*, that *the imitation of a most absolute beautie is ever most hard and difficult; and as it is an easie matter to set forth a true similitude of deformitie by her owne markes, so on the contrary the similitude of a perfect beautie is as rarely seene as the beautie it selfe.* It was not unknowne unto *Zeuxis*, sayth *Tullie**, that Nature would never bestow upon one particular bodie all the perfections of beautie; seeing that nothing is so neatly shaped by Nature, but there will alwayes in one or other part therof some notable disproportion be found; as if nothing more should be left her to distribute unto others, if she had once conferred upon one all what is truely beautifull. Wherefore, when this noble Artificer intended to leave unto the inhabitants of Crotona a choice patterne of a most beautifull woman, he did not thinke it good to seeke the perfection of a faultlesse formositie in one particular body; but he pick'd out of the whole Citie five of the well-favouredst virgins, to the end he might find in them that *perfect beautie, which*, as *Lucian* speaketh *, *of necessitie must be but one.* So doth *Zenophon* very fitly to this purpose bring in *Socrates* his discourse held with the Painter *Parrhasius, seeing it is not so easie*, sayth *Socrates* *, *to meet with any one that doth altogether consist of irreprehensible parts, so is it, that you having chosen out of every part of severall bodies what is fittest for your turne, bring to passe that the whole figures made by your Art seeme to be most comely and beautifull.*

* *Epist.* 19.

* *In Panegyr. Maxim. & Const. dicto.*

* *In ipso statim initio lib. II. de Invent.*

* *In Hermotimo.*

* *Apud Xenophontem lib. III. Apomnem.*

§ 4. Out of this most absolute sort of imitation there doth bud forth the Art of designing, the Art of painting, the Art of casting, and all other Arts of that kind. So doth

Phi-

* *In proœmio Iconum.* *Philoſtratus* * alſo call this ſame Imitation *an ancient invention, and altogether agreeing with Nature.* The proofe of which point could here moſt readily be drawne out of that buſie eagerneſſe we do ſee in almoſt all young children, that follow the tender imaginations of their rude and unexerciſed conceits in making of babies and other images out of clay or wax, but that we thinke it better not to trouble our ſelves too much with the proofe of a thing which is cleare enough in it ſelfe, ſeeing every one may ſufficiently informe himſelfe concerning this point, who will but caſt an eye upon the daily paſtimes uſed among little ones. Let us onely obſerve out of *Quintilian**, that *all ſuch things as are accompliſhed by Art, doe ever draw their firſt beginnings out of Nature:* as alſo, that *the greater part of Arts,* to uſe the words of the ſame Author*, *doth conſiſt in Imitation: ſo is it likewiſe an uſuall thing in the whole courſe of our life, that we our ſelves ſtudy alwayes to do what we like in others: children follow the copies which are ſet them, untill they get a perfect habit of writing: Muſicians expreſſe the voice of their teachers: Painters imitate the workes of their predeceſſors: husbandmen doe frame themſelves after the proſperous experience of them that tilled their ground with good ſucceſſe: and we doe alwayes in the firſt entrance of all kind of learning, order our labours after an example propounded unto us.*

* *Orat. Inſtit. lib. II. cap. 17.*

* *Lib. X. c. 2.*

§ 5. Neither may the great multitude of naturall things that our Imitation buſieth it ſelfe withall, put us in ſuch a fright as to hinder our good endeavours; ſeeing it is no more requiſite in this Art then in many other Arts, that we ſhould after a moſt troubleſome manner goe over every little thing; as if it were not poſſible to attaine to perfection, unleſſe we did learn to imitate all things that are in Nature. Certainly, the large diffuſed nature of things cannot abide that

that a teacher ſhould weary his ſchollars with ſuch an infinite number of figures; and whoſoever doth undertake any ſuch thing, *ſhall undergoe theſe two inconveniences*, ſayth *Quintilian**, *as to ſay alway too much, and yet never to ſay all.* Thus may we very well be ſatisfied with the Imitation of the chieteſt things, aſſuring our ſelves that leſſer things will follow of themſelves. *Polycletus*, having made *Hercules*, did not finde it a difficult matter to make the Lyons skinne, or the many-headed water-ſnake. *Phidias* likewiſe, having made the image of *Minerva*, did not thinke it much to make up her ſhield. *No body doth ſo excell in greater matters*, ſayth *Quintilian**, *as to faile in leſſer: unleſſe* Phidias *by chance made* Jupiter *beſt of all, but that ſome body els ſhould have been better at the making of ſuch things as the worke was to be garniſhed withall.* The words of the incomparable Orator are remarkable; *as in other Arts*, ſayth *Tullie**, *when the hardeſt things are propounded, there is no need that the reſt ſhould be delivered after a laborious and toileſome manner, as being now eaſie and reſembling the things taught afore; ſo in the Art of Painting, if any one hath throughly learned how to paint a man, the ſame ſhall likewiſe know how to paint a man of what ſhape and age he himſelfe liſteth, although it may be he never learned to make any ſuch figures apart by themſelves: neither is it to be feared, that he who can paint a Lyon or a Bull paſſing well, ſhould not be able to doe the ſame in many other beaſts that walke upon four feet.* This point is alſo confirmed in the following words of the moſt learned *Quintilian*; *a Maſter muſt every day*, ſayth he *, *by ſeverall examples ſhew the order and connexion of things; to the end that by a continuall practice, we ſhould ſtill paſſe on to things of the like nature: for it is impoſſible to propound all what may be imitated by Art: neither is there any* Painter *that hath learned to imitate all naturall things;*

* *Lib. V. cap.* 10.

* *Lib. II. cap.* 3.

* *Lib. II. de Oratore.*

* *Lib. VII. cap.* 10.

things; but having once perceived the true manner of imitating, he shall easily hit the similitude of such things as shall be offered him.

§ 6. The first principles then of these Arts of imitation, doe not demand an endlesse labour, but rather contenting themselves with a few very moderate and easie documents of meet proportions, doe forthwith present us an open and ready accesse unto the most inward secrets of Art. And verily, the whole *Art of painting*, may wondrous well be comprised in a small number of precepts, which as they are in any wise necessary, so are they for all that to be delivered after a short and plaine way. When there is on the contrary a great stirre kept about the first rudiments of these Arts, it is very often seene, that young beginners are alienated from the Art, by reason of so diffused and intricate a manner of institution: their wits also, that had more need at the first to be cherished and encouraged, grow dull and sottish, being overwhelmed with a dry and barren multitude of farre fetch'd instructions: they doe sometimes also, to the great hindrance of their good proceedings, foolishly perswade themselves, that they are already as good Artificers as the best of them, though they have done no more but slenderly learned by heart, and practised but grossely, some disorderly precepts, that are boasted to conteine the very pith and marrow of the whole Art: Many lively spirits at length are most pittifully turned away from their forward course, after they have enthralled themselves into such a mis-leading labyrinth of confused and intricate precepts, and having once lost that freenesse of spirit, by which the Art is most of all advanced, they give over all good endeavors, they doe stagger at every little occasion, not daring to depart one inch from the much admired and highly esteemed

steemed rules of Art. It is then expedient that we should not wander, but rather follow a setled short way, easie both for learners and teachers. Neither is it amisse, a beginner should strongly be possessed with this opinion, that there is a certain good way, in which Nature must do many things of her owne accord without any teaching; so that the grounds of Art may seeme not so much to have been found out by teachers, as to have been observed onely by them, when excellent Artificers that followed the unpremeditated and unrestrained motions of Nature practised them. To what we have hitherto propoũded out of *Quintilian**, the words of *Aquila Romanus* may very well be applied, *all things almost*, sayth he *, *that are contained in the first precepts, are put in practice by quick-witted men, not so much out of knowledge as by chance. It is left onely that we bring to their workes some kind of learning, and a great deale of attention, to the end that we might not onely perceive such virtues as unawares they have imparted to us, but that wee also might have them afterwards at command as often as occasion shall require.* It is then a very poore and silly shift, to lay the fault of our owne sluggishnesse upon the difficultie of the first principles: this pretence can avail us nothing at all: seeing these Arts do indifferently without any regard of persons, invite all studious hearts to take their fill of that sweetnesse they doe affoord. It is likewise a very unnoble and faint-hearted lithernesse, to suffer the heat of our most fervent desire to be cooled, by reason that some have to very small purpose taken a great deale of paines about these Arts; seeing *the knowledg of all such kind of Arts*, saith *Sidonius Apollinaris**, *is by nature more gorgeously precious, how lesse common.*

* *Ex proœmio libri octavi.*

* *De Figuris sententiarũ.*

* *Lib. 11. Epist. 10.*

§ 7. Besides all this, there is yet another maine reason why some are so loath to meddle with these Arts; for they

can never see them brought to such a perfection, but that there is alway something left, which requireth, if not mending, at least trimming and polishing. *The facultie of Painters*, sayth *Plato* *, *knoweth no end in painting, but findeth still something to change or to adde; and it is altogether impossible that beautie and similitude should receive such an absolute consummation, as not to admit any further encrease.* Thus doe they decline the supposed toilesomnesse of this Art before the least experiment; and they will not resolve to doe any thing, because they doe forsooth despaire to doe all. Neither is there any possibilitie to cure this overthwart humor of theirs, unlesse they doe first learne out of *Vegetius**, that *all kind of worke seemeth to be hard before we doe try it.* They must secondly, consider what a vehement efficacy there is in mans wit; *whersoever you doe bend your wit*, sayth *Salust*, *it will prevaile. Maximus Tyrius* likewise, *what is there*, sayth he *, *which the all-daring soule of a man cannot cunningly find out, when shee hath but a mind to it?* They are thirdly, to marke how great a matter they goe about. The reward of their labour, if they doe not shrinke and play the cowards, shall be an Art of Arts, an Art no lesse profitable then glorious. *It is a most shamefull thing*, sayth *Tullie* *, *to grow weary, when the thing we study to obtain is of great worth.* The which if we doe rightly conceive, wee shall also more readily entertaine this opinion, that the way is not unpassable nor difficult. For the first and greatest ayd cometh from our will: and if we can but bring an unfainedly willing mind to these Arts, the worst will be past; seeing the things we are to learne, may be had by a few yeares study. The onely reason that maketh the way to seem long and tedious, is, because we doe nothing but haste and draw back at the least shadow of difficulties, suffering our courages to be daunted

* *Lib. VI. de Legib.*

* *Lib. II. de Re militari, cap.* 18.

* *Dissert. XVIII.*

* *Circa initium libri primi de Finibus.*

daunted with the imagination of a wrongly conceived hardneſſe. Let us but thinke the inſtitution ſhort and eaſie, and we ſhall finde it eaſie enough. And if we doe perhaps by the way light upon ſome hard and difficult matter, it may quickly be made eaſier by an orderly and diſcreet way of teaching. But now is the firſt and greateſt fault in the teachers, that doe moſt willingly detaine their diſciples about the firſt principles: partly out of covetouſneſſe, that by ſo doing they might the longer enjoy their gaines: partly out of ambition, that ſo it might ſeeme the harder what they themſelves profeſſe: ſometimes alſo out of meere ignorance and negligence. The next fault is in the ſchollars themſelves, that had rather ſtay and dwell upon thoſe things they doe know already, then to proceed further to what they are as yet ignorant of. We doe moreover ſhorten our own time, fooling the greateſt part of our beſt houres away among a company of pratling viſiters; beſides that ſtage-playes, banquets, cards and dice, unneceſſary journeys, the immoderate care of our pampered carkaſſes, rob us alſo of a good deale of time that might be better huſbanded: not to ſpeake of wanton luſts, drunkenneſſe, and other ſuch like beaſtly vices, by the which our diſtempered bodies waxe altogether unfit to make good uſe of ſo ſmall a remnant of our time. This then being our daily practice, yet are we for all this waſtfull lavishneſſe of our youthfull dayes not aſhamed to complaine that the Art is long, the time ſhort, the experience hard and difficult; three lives, in our opinion, are too little that we ſhould in them attaine to a perfect knowledge of theſe moſt copious Arts: wheras on the contrary, if we would make good uſe of our good leiſure, wee ſhould rather thankfully confeſſe that we are not in want of time; and if we doe lacke any, that it is long of the idle paſtimes

ſtimes and brutiſh luſts we are given to; ſeeing not the daies onely doe affoord us time enough, but the nights alſo; whoſe length is abundantly able both to quench our deſire of ſleeping, and alſo to ſtirre up our phantaſie by a ſilent quietneſſe. Even as in travelling ſuch men as goe their way readily without any delay, come to their Innes as ſoone againe as others that ſetting forth at the ſame minute doe by the way wander up and downe to meet ſomewhere with a refreſhing ſhade, or a delectable water-ſpring; ſo is there in matter of Art an unſpeakable difference betweene lazie lingerers and active ſpirits. Let us then take heed of ſo groſſe an error, as to judge of the difficultie of theſe Arts by the time of our life, and not by the time of our ſtudy: for if we doe but order the time of our youth wiſely, if wee doe not turne aſide unto any idle and time-waſting ſports, wee ſhall find time enough: neither may we pretend any want of meanes, that ſhould helpe us to attaine to the perfection of theſe Arts, for if we do conſider it right, we ſhall be forced to acknowledge with *Quintilian* *, that *antiquitie hath furniſhed us with ſuch a number of Maſters and examples, that no age may ſeem happier in condition of birth, then this our preſent age; ſeeing all the former ages did not thinke it much to ſweat for our inſtruction.*

* *Lib. XII. cap.* 11.

§ 8. For as much then as it is moſt evident that the principles of theſe Arts are not too hard, and likewiſe that we are not in want of time, ſome do for all that play the modeſt men, alleadging for an excuſe the perfection of theſe Arts to be ſuch, that they may not without a great preſumption hope to atchieve them, yea that it is wholly impoſſible to be perfect in them; Serveth for anſwer: that it is not repugnant with the nature of things that ſomewhat ſhould be done now, which in former times as yet was never done; ſeeing

seeing all such things as now are great and notable, have had also a time they were not. Neither is there any reason why we should slacke our endeavors, having besides the helpe of a reasonably good wit the advantage of a healthfull body, as also the guiding of a trusty teacher: and though we cannot mount up to the highest top of perfection, yet it is something for all that to sticke out above the rest in the second and third place. *It is no small glory*, sayth *Columella**, *to be made partaker of a great and worthy matter, how soever it be but a little you do possesse.* It doth then appeare how weakly and preposterously they doe argue, that esteeme it idlenesse in a man to bestow great paines, where he knoweth aforehand that it is impossible to attaine to the highest perfection. This is a poore and slender argument, I say, seeing that such as heretofore in the opinion of all the world, have been the best and most renowned Artificers, should never have obtained the glory of that name, if taking courage they had not hoped still to doe better then the best of their predecessors; and though by chance it were not in their power to overtake and to ouer-run the best Artists, yet did they alway strive to come so neere as to tread upon their heeles: besides that we may daily see how an indifferently good practice of these Arts is very neere as profitable as the most perfect Art it selfe. Though now it were an easie matter for us to shew that these Arts almost in all ages have carried the chiefest sway in the favour of great Kings and Potentates, that likewise by this means besides the due reward of glory, they have got themselves an infinite masse of wealth; yet do we esteeme the mention of such rewards to come far short of the worthines of these Arts, and of the sufficient contentment they doe finde in themselves. But of this we shall speake elsewhere at large. It is left onely that all such

* *Lib. X I. de Re rust. c. 1.*

as

as thinke well of these Arts, should aspire unto the excellency of the inestimable Arts themselves without any by-respects: which doing, they shall undoubtedly reach the highest step of perfection, or at least be lifted up to such a height as to see a great many left underneath their feet.

§ 9. It is an ordinary practice among Poets to call in the first entrance of their workes upon the *Muses*, craving of them such a readinesse of invention and utterance, that their Poems gushing forth as out of a plentifull water-spring, might with a gentle streame refresh and charme the hearts and eares of astonished men. The Artificers may likewise, before they doe goe about this worke, very fitly salute the sweet company of the nine learned Sisters; not so much to aske of them a good and prosperous successe of what they take in hand, as well to observe out of the proper signification of their names the severall steps that lead a Novice into the right way of perfection. *The first of the Muses*, sayth *Fulgentius* *, *is named* Clio, *which name she hath out of a Greek word, signifying fame: and by this name there is insinuated unto us the first and greatest motive that stirreth in us a desire of learning: seeing the knowledge of good Arts and Sciences doth extend our fame to the memory of late posterities. The second is* Euterpe, *that is, full of delight; for as we doe first seeke knowledge, so dowe afterwards delight in seeking. The third is* Melpomene, *that is, setling of meditation; for as there followeth upon our first resolution a desire to effect what we have resolved upon, so doth there upon this resolution follow an attentive earnestnesse to obtaine our longing. The fourth is* Thalia, *that is, apprehension; for it is ever seen that the apprehension, in a mind not altogether uncapable, doth follow upon the earnestnesse of attention. The fifth is* Polymnia, *that is, the remembrance of many things; for it is most of all required after the apprehen-*

* *Lib. I. Mythol.*

sion,

sion, that we should perfectly remember the things rightly apprehended. The sixt is Erato, *that is, finding something like; for it may justly be exspected, that the Artificer after a well-remembred knowledge, should invent something of his owne, not unlike the things apprehended and remembred by him. The seventh is* Terpsichore, *that is, delighting in the instruction; for it doth follow upon the invention of new matters, that we should judge of them and discerne them cheerfully. The right is* Urania, *that is, heavenly; for wee doe after this care of judging make choice of such things as are fit to be further wrought upon, leaving the rest; which is the worke of a high and heavenly wit. The ninth is* Calliope, *that is, of a good utterance. The whole connexion is thus linked together. The first degree is, that wee desire knowledge: the second, that we delight in this desire: the third, that we doe eagerly follow the thing wee thus delight in: the fourth, that wee doe apprehend the thing followed: the fift, that wee remember what we once apprehended: the sixt, that wee doe invent something like unto the remembred apprehensions: the seventh, that wee examine and discerne our inventions: the eight, that wee choose the best of those things we have judged and discerned: the ninth, that wee doe well expresse the things well chosen.*

CHAP. II

BEsides this newly-mentioned imitation of naturall things, by whose meanes Artificers doe expresse all kinds of visible things after the life, we are also to marke another sort of imitation, by which namely the Artificer emboldeneth himselfe to meddle also with such things as doe not

offer themſelves to the eyes of men: and although the chiefeſt force of this Imitation doth conſiſt in the Phantaſie, ſo muſt wee for all this thanke our eyes for the firſt beginnings as well of the Phantaſie as of the Imitation it ſelfe. For the inward Imaginations that doe continually ſtirre and play in our minds, cannot be conceived and faſhioned therein, unleſſe our eyes ſome manner of way are made acquainted with the true ſhape of the things imagined, or at leaſt that wee have felt them with ſome of our ſenſes. *Our mind*, ſayth *Strabo* *, *maketh up the conceivable or intelligible things out of the ſenſible: for as our ſenſes doe certifie us of the figure, colour, bigneſſe, ſmell, ſoftneſſe, and taſte of an apple; ſo doth our mind out of theſe things bring together the true apprehenſion of an apple: ſo falleth it likewiſe out with great figures, that our ſenſe ſeeth the parts of them, but our mind putteth the whole figure out of thoſe viſible parts together.* *Themiſtius* doth wonderfull well expreſſe all this: *the phantaſie*, ſayth he *, *is like a print or footſtep of ſenſe: for as a leaver mooved by the hand mooveth a ſtone, and as the ſea ſtirred by the winde ſtirreth a ſhip, ſo is it no wonder at all that our ſenſe ſhould be ſubject to the ſame: for our ſenſe being ſtirred by outward ſenſible things, and receiving the ſhape of ſuch things as doe ſtirre it, ſtirreth alſo in perfect creatures another power of the ſoule, commonly called* phantaſie: *whoſe nature is to lay up the prints delivered her by ſenſe, and to ſeale them up after ſo ſure a manner, as to keepe ſtill the footſteps of the ſame, after that now the viſible things are gone out of our ſight.*

* *Lib. II. Geogr.*

* *Paraphr. in lib. III. Ariſt. de Animâ, vide quoque ejuſdem Themiſtii parap. in Ariſt. de Memoriâ & reminiſcentiâ Maximè tamen Alexandrum Aphrodiſienſem lib. I. de Animâ.*

§ 2. So doth then this ſame moſt fertile power of our ſoule, according to *Plato* his opinion, yeeld two ſorts of Imitation; the firſt medleth onely with things ſeene, whileſt they are ſet before our eyes; the other on the contrary ſtudieth alſo to expreſſe things prefigured only and repreſen-

ted

ted by the phantasie. *Some Artificers*, sayth *Proclus* *, *can imitate the workes of others most accurately; whereas other workmen have rather an inventive qualitie to devise wonderfull workes for the use of man: so hath he that first made a ship, phantastically conceived a platform of what he meant to make.* The same Author goeth yet further; *whatsoever is made after a conceived or intelligible thing*, sayth he *, *is faire: whatsoever on the contrary is made after a thing generated, is not faire. For he that maketh any thing after intelligible things, must needs make it like the conceived things, or else unlike: if he doth make it like by imitation, so is it that the imitation of necessitie shall be faire; seeing there is in the conceived things a principall beautie: but if the Imitation be unlike, then doth he not make it after the conceived things; seeing he doth more and more swarve aside from the similitude of what is truely faire. Likewise he that maketh any thing after the example of things generated, shall never, as long namely as he doth fix his eyes upon them, attaine to what is perfectly beautifull; seeing the things generated are full of deformed disproportions, and far remoted from the principall true beautie. Hence it is that* Phidias, *when he made* Jupiter, *did not cast his eyes upon any thing generated, but he fetched the patterne of his worke out of a* Jupiter *conceived after* Homers *description.* Other famous Writers, besides *Proclus*, doe also very much harp upon this string, urging alwayes *Phidias* his example as an infallible rule of Art: and it seemeth by their words, that they held *Phidias* to be so excellent an Artificer, because he had a singular abilitie to imagine things invisible after a most majesticall manner. *Nothing is in my opinion so beautifull*, sayth *Tullie* *, *but we must alwayes conceive that to be fairer from whence the former, even as an image was wont to be made after a face, is expressed; which cannot be perceived by our eyes, nor*

* *Lib. 11. in Timæum Platonis.*

* *Ibidem.*

* *De perfecto oratore.*

eares, nor any of our ſenſes, ſince we doe apprehend it onely by thought and minde. Hence it is that we can imagine ſomething fairer yet then Phidias *his images, although our eyes cannot behold any thing fairer in that kinde. Neither did that ſame Artificer, when he made the images of* Jupiter *and* Minerva, *fixe his eyes upon one after whom he ſhould draw ſuch a ſimilitude; but there did abide in his minde an exquiſite forme of beautie, upon the which he ſtaring, directed both his Art and his hand to the ſimilitude of the ſame. There is then in the forme and ſhape of things a certaine perfection and excellencie, unto whoſe conceived figure ſuch things by imitation are referred as cannot be ſeene.* Plato, *a moſt grave Author and teacher, not of knowing onely, but alſo of ſpeaking, doth call theſe figures Ideas.* To this place of *Tullie*, wee muſt by all meanes adde the words of *Seneca* the Rhetorician; *Phidias ſaw not Jupiter*, ſayth he*, *yet hath he made him as thundering.* Minerva *ſtood not before the eyes of the Artificer; his mind for all that, worthy of ſuch an Art, hath rightly conceived the Gods, and exhibited them.* We may learne alſo out of the ſame Author how great a difference there is betweene the Artificers that doe worke after this manner, and the others that doe but imitate things preſent. *This ſame majeſty can then onely be expreſſed,* ſayth he*, *when our mind fore-ſeeth and fore-caſteth the whole worke.* *Philoſtratus* propoundeth all this more at large in that ſame moſt learned diſcourſe, betweene *Apollonius Tyaneus* and *Theſpeſion*, the chiefeſt of the *Gymnoſophiſts*. The words of *Philoſtratus* * are worth rehearſing. *It is ſo,* ſayth Theſpeſion, *that* Phydias *and* Praxiteles *climbing up to heaven, and there expreſſing the ſeverall ſhapes of the Gods, have afterwards applied them to the Art, or is there ſomething elſe that hath taught theſe Artificers to counterfeit. Something elſe,* replied Apollonius, *and that full of wiſedome. What is that?* ſayth Theſpeſion,

*Lib. X. Controver. 5.

* Lib. VIII. Contro. 2.

Lib. VI. de vitâ Apollonii, cap. 9.

Thespesion *againe; seeing you can, besides the Imitation, name nothing. Phantasie,* answered Apollonius, *hath accomplished these things; an Artificer farre exceeding Imitation in wisedome: for Imitation doth worke out nothing but what shee hath seene: Phantasie on the contrary doth take in hand also what shee hath not seene; for shee propoundeth unto her selfe unknowne things with a relation to such things as are. A certaine kinde of astonishment doth also often hinder our Imitation; whereas nothing can disturbe the Phantasie, being once resolved to follow undauntedly what shee undertaketh. As for an Artificer that meaneth to conceive in his minde an image not unworthy of* Jupiter, *the same must see him accompanied with the foure seasons of the yeare, with the constellations, with the whole heaven: for such a one did* Phidias *then imagine. He likewise that doth intend to make an image wherein there might be perceived some resemblance of* Pallas, *must see her with the looke shee hath at the marshalling of great Armies, or when she busieth her selfe about devices of counsell and inventions of Art, yea he must propound her unto himselfe as shee came gallantly leaping forth out of* Jupiter *his braine.*

§ 3. We doe see then plainly that the Artificers stand very much in need of the mentioned Imaginative faculty: and although wee must ingenuously confesse that they doe not so much want it, who content themselves with the Imitation of visible things, following stroke after stroke; for the exercise of this same faculty doth more properly belong unto such Artificers as labour to be perfect, studying alwayes by a continuall practise to enrich their Phantasie with all kinde of perfect Images, and desiring to have them in such a readinesse, that by them they might represent and resemble things absent, with the same facilitie others doe expresse things present: yet shall we more strongly be con-

victed of the neceſſitie of this ſame exerciſe, if we take this into our conſideration, that Artificers are often to expreſſe ſuch things as can but ſeldome, and that onely for a little while be ſeene; as namely, the burning of a Citie, of a village, or elſe of a company of ſcattered cottages; the miſerable confuſion of them that run their ſhip againſt a rock; the bloudy ſkirmiſh of a drunken mercileſſe crew, dying in a moſt horrid hurlie burlie on heaps. It is moſt certain that we doe but ſeldome meet with ſuch ſpectacles, neither doe they ſtay our leiſure to let us take a full view of them; all is but a flurt, and away. It is left therefore that our Imagination ſhould lay up carefully what ſhe hath ſeen, ſtill increaſing her ſtore with Images of things unſeene, as farre forth as it is poſſible to conceive them by a relation of what wee ſometimes beheld. *What ſhall we doe*, ſayth *Seneca* the rhetorician *, *if wee are to paint a battle? ſhall wee arme two ſeverall parties, to ſee them diſcomfit one another? muſt wee needs ſee how a ſad and dejected multitude of captives commeth drouping after the laſcivious ſhouting, though all beblounded conquerours? as if the greateſt part of mankinde had better periſh, then the Painter faile.*

* *Lib. X. Controverſ. 5.*

§ 4. It is then not onely profitable but alſo neceſſary, that an Artificer ſhould by a daily practice carefully provide himſelfe of ſuch kinde of Images, as might be ready at his call when he is to imitate things abſent, and ſuch things as never came before his eyes: and *wee ſhall with much eaſe attaine to this*, ſayth *Quintilian* *, *if wee are but willing: for as among the manifold remiſſions of our minde, among our idle hopes and wakefull dreames, theſe Images do follow us ſo cloſe, that wee ſeeme to travell, to ſaile, to beſtirre our ſelves mightily in a hot fight, to make a ſpeech in the middeſt of great aſſemblies, yea wee doe ſo lively propound all theſe things unto our minds,*

* *Orat. inſtit. lib. VI. c. 3.*

minds, as if the doing of them kept us so busie, and not the thinking: shall wee then not turne this same vice of our minde to a more profitable employment? Furthermore, sayth the same Author in another place*, *as birds doe delight in flying, horses in running, wild beasts in fiercenesse, so is the quick stirring of our minde most proper unto us: whence it ariseth also that our soule is beleeved to draw her originall from heaven. As for blunt and indocible wits, it is certaine that they are as little brought forth after the nature of man, as prodigious and monstrous bodies; but these are very few. It serveth for proofe, that there is most commonly in children a sweet-promising hope of many things perceived; the which in processe of time decaying and perishing, doth manifestly shew that there was no defect of nature in them, but onely want of care.* It is then very well agreeing with nature, that we should cherish and turne to the best that same aptnesse which is in us to imagine strange things: and we shall better be able to follow this exercise, if we doe now and then, having first banished our ordinary cares, affect retired and solitary places; because Phantasie bestirreth it selfe most, when round about us there is no other stirre to hinder our Imaginations: but seeing it is not alwayes in our power to meet with such a retiredneſſe as is most of all, besides the quietnesse of our minde, to be wished; yet are we not upon the least disturbance instantly to give over the exercising of our Imaginations: for how shall we be able publikely in a crowd of many spectators, and among the noise of many forward censurers to maintaine the sinceritie and cleerenesse of our judgement, if any little thing putteth us out? Wherefore *we shall doe well at the first to strive against all such inconveniences*, as *Quintilian* speaketh*, *accustoming our minde to such a stedfast constancy of conceiving, as to overcome all other impediments by the earnestnesse*

* *Orat. instit. lib. I. ca. 1.*

* *Orat. Instit. lib. X. ca. 3.*

neſtneſſe of our intention: for if we do altogether bend this ſame intention upon the things conceived, our mind ſhall never take notice of any thing the eyes doe ſee, the eares doe heare. Doe not caſuall and ordinary deep thoughts bring many times to paſſe that we cannot ſee them that run full but upon us, and that we doe ſometimes ſtray from the way we are very well acquainted with? So is it then more likely that a purpoſed reſolution may doe the ſame. Neither are we to give way to all ſuch occaſions as may ſerve for an excuſe of ſlouthfulneſſe: for if we begin once to thinke that there is no time of ſtudying, but when we are ſufficiently refreſhed, merrily diſpoſed, and free from all other cares, we ſhall ever find ſome pretences of lazineſſe. Let our Imagination therefore among multitudes of people, in journeys, in banquets withdraw it ſelfe to ſome ſecrecie.

§ 5. As many then as will not ſpend their labour and time in vaine, muſt not thinke it much to take ſome care and paines about the furniſhing of their mindes with all manner of profitable Images. *Our wardrobes, when they are once filled up, can take no more,* ſayth *Caſſiodorus* *, *this treaſury of our minde is not overloaden in haſte; but the more it hath put up, the more it craveth:* ſo is it alſo, that all ſuch as have filled this ſame ſtore-houſe of theirs, finde upon any ſudden occaſion all kinde of Images ready at hand; whereas others, that have not made proviſion of them, are then firſt with an unſeaſonable and moſt unprofitable ſtudy to ſeeke them when it is time to uſe them; being moſt like unto thoſe unprovident unthrifts, that are faine to ſhift for themſelves from time to time with ſcraping and raking, becauſe they never tooke any care how to attaine betimes to a ſure and ſetled patrimony to live by. *Philopœmen*, a very famous and wiſe Generall of the *Achæans*, being eſteemed a moſt experienced Captaine in martiall affaires, hath by

* *De Animâ. cap.* 12.

by his own daily practise propounded unto the Students of any liberall Arts whatsoever a most forcible example of this same provident care. *Philopæmen had singular skill in leading of an Army and choosing a fit place where to pitch the camp,* sayth *Livie* *, *neither had he in times of warre onely exercised his minde to it, but also in times of peace. If he among his travells did chance to meet with a forest wherein he saw some difficultie, having viewed on all sides the nature of the place, he would forecast within himselfe if he went alone, or enquire of others if he had any company about him, what if the enemy should appeare in that same place assailing his forces at the fore-front, at either side, or from behinde, what course were then best for him to take? He did likewise bethinke himselfe that his enemies might come upon him in a battell aray ready to fight, or else meet him after a confused and disorderly manner; so did he then consider or enquire what place was fittest for him; how many armed men, and what kind of Armour (holding that point also considerable) there might be required for present use, where he should bestow the baggage, together with the unwarlike multitude, as also with what and how great a troupe he might guard them: Furthermore, did he looke about whether he had better march on in his way, or else goe backe the same way he came; where he should lodge his Armie; how much ground his rampires should aske; not neglecting in the meane time to spie out a convenience for watering, as also where his forces might have good store of fodder and wood; which way and in what order he should remove his campe the next day. With these cares and imaginations had he from his youth so exercised his minde, that nothing in such a case could be new unto him.* There is no need of many words about the applicatiō of so notable an example, seeing it may serve very well for a most pure & perfect looking-glasse, wherein all those are to behold themselves

* *Lib. xxxv, ac. c.*

that desire to be excellent in any Art. Wee are then by all meanes to bring a due and convenable preparation, as to all other Arts and Sciences, so likewise to these Arts of Imitation; and although we cannot at all times and in all places draw and paint, our mind for all that can prepare it selfe alwayes and every where. *Thankes be to God*, sayth *Ovid**, *our minde hath leave to goe any where.* Our minde comprises in the space of few houres most large and very wide diffused matters. Our minde cannot rest, but it findeth in the middest of our most earnest occupations some spare time for the nurturing of Imagination. Our mind findeth in this same most profitable exercise no small helpe by the darkenesse of night it selfe, then chiefly awaking our speculations when sleep beginneth to faile us; neither doth shee then onely digest the conceived things in some kinde of order, but bringeth the whole Invention so farre, that nothing more but the hand of the Artificer seemeth to be required to the perfection of the worke.

* *Lib. III. de Ponto, Eleg. 5.*

§ 6. Although now it be manifest enough, that it is no hard matter to stirre up our Imagination, yet may wee not hope to get this same rare qualitie in one instant; seeing it doth require at the first some labour to settle our wild scattered thoughts, and to bring them to a custome of insisting upon any one intended Imagination, till we have met with some right well conceived and stedfastly abiding Images: then are we by little and little to encrease this store, studying alwayes to worke out a lively similitude of what wee have conceived: for without this same abilitie of expressing the conceived Images, is all the former exercise of our phantasie worth nothing; and *it were a great deal better to follow sudden and unpremeditated conceits*, sayth *Quintilian**, *then to be troubled with such Imaginations as doe not hang handsomely*

* *Orat. Instit. lib. X. ca. 6.*

somely together. Forasmuch then as it hath been sufficiently proved in this present Chapter, how great reason we have daily to augment and to cherish the strength of our phantasie, so may the necessitie of this same practise as yet more be enforced upon us, if we doe consider that our Imitation is most commonly better or worse, according as our Imaginations are more subtill or grosse: and as it doth not agree with a refined and well conceived phantasie to expresse the things imagined after a homely fashion, so is it ever seene that generous and loftie conceits doe lead our Imitation to a most hopefull boldnesse. But of this more at large in the next Chapter.

CHAP. III.

THe *Art of Painting* hath been about the time of her infancy so rough and poore, that *Ælianus*, speaking of the first beginners of this Art, doth not stick to say *, that they were forced by reason of their unskilfulnesse in painting, to write by the severall figures expressed in their Pictures, *this is an oxe, this is a horse, this is a tree.* The great interpreter of the mysteries of Nature witnesseth also *, that the first Picture hath been nothing else but *the shadow of a man drawne about with lines.* It is likewise related by the greatest part of ancient Writers, that all the statues before *Dædalus* his time, have had a most unpleasant stifnesse, standing in a lifelesse posture with their eyes closed up, their hands hanging straight downe, their feet joyned close together; and because *Dædalus* was the first that

* *Var. histor. lib. X. c.* 10.

* *Plin. nat. hist. li. xxxv. cap.* 3.

gave his workes some life and action, by making them after such a manner as that they did seeme to stirre their hands and feet, hence it hath been reported of his workes, that of their own accord they would goe from one place to another. *Athenæus* * telleth us at length a prettie tale of one *Parmeniscus*, who after he came out of the hole of *Trophonius* could never laugh, looking alwayes with a sad unmoveable countenance. Wherefore thinking it a most irkesome thing to be bereft of that same common joy of other men, to the Oracle he goeth, where *Apollo* maketh him an answer, that by mothers gift he should be filled with laughter. Thus made he as much haste home as possibly could be made, confidently beleeving that upon the first sight of his own mother he should obtaine his desire: but all in vaine; for the presence of his mother changed him never a whit, and he was still the same. He maketh afterwards upon one or other occasion a journey towards the Iland *Delus*, viewing round about all what was worth seeing in so famous a place; and having met with a world of rare and memorable sights, it came in his minde that among such a number of rich and artificiall monuments consecrated unto *Apollo*, the statue of his mother was like to be a singular good one. But being entred into the Temple of *Latona*, and finding there contrary to his expectation, an old wooden and very much mis-shapen image of the Goddesse; he also contrary to his hope burst out into a loud laughing. It would be wonderfull easie for us to prove here with more examples how pittifully poore and ridiculous the first workes of Art have been, if reason it selfe did not teach us that it could not be otherwise, seeing *there is nothing*, as *Tullie* speaketh *, *both invented and finished at a time*. *Arnobius* urgeth the same after a more ample manner, *the Arts*, sayth he *, *are not toge-*

* *Circa initium libri xiv Deipnosoph.*

* *De Claris oratoribus.*

* *Lib. II. adversus Gentes.*

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ther with our minds sent forth out of the heavenly places, but all of them are found out here in earth, and are in processe of time soft and faire forged by a continuall meditation. Our poor and needy life perceiving some casuall things to fall out prosperously, whilest it doth imitate, attempt, and try, whilest it doth slip, reforme, and change, hath out of this same assiduous reprehension, made up small sciences of Arts, the which it hath afterwards by study brought to some perfection.

§ 2. Seeing then it cannot be denied, but that the first beginnings of Art have been very poore and imperfect, it appeareth likewise that they could not much be advanced by a bare Imitation: for although Imitation was able to bring a studious Novice to such grounds of Art as had been put in practice by them that were before him; yet for all that never could any Student, that did professe himselfe a meere Imitator, goe further then his predecessors had gone alreadie. And sure it is that these Arts would alwayes have been at a stay, or rather growne worse and worse, if Phantasie had not supplied what Imitation could not performe. Wherefore it cannot be amisse to consider here a little how unprofitable and hurtfull it is that we should tie our endeavours to a kinde of servile Imitation, without raising our thoughts to a more free and generous confidence. *Such as never endeavour to stand upon their own legges,* sayth *Seneca**, *follow their predecessors, first in such things as were never called in question, afterwards in such things as doe require further search. It is in the meane time certaine that we shall finde nothing, if we doe content our selves with what was found alreadie. He likewise that followeth the steppes of any other man, doth even as much as if he did follow nothing at all; neither doth he find any thing, because he doth not so much as seeke any thing.* Marke also with us the following words of *Quinti-*

* *Epist.* 33.

* Orat. instit. lib. X. ca. 2.

lian; Nothing, sayth he *, doth receive any encrease by Imitation alone; and, if it had been altogether unlawfull to adde any thing to the former, there should be as yet no other Picture but such a one as did at the first expresse the uttermost lines of the shadows which bodies make in the Sunne. If you doe runne over all the Arts, you shall find that no Art hath contained her within the narrow bounds of her beginnings; neither have we any reason to thinke that these our times onely should be so unfortunate, as that nothing now can wax better: it is then requisite, that such also as doe not covet to be the first, should for all that rather study to outgoe then to follow: for he that striveth to goe before, may by chance keepe an even pace with the formost, although he cannot out-run him; whereas on the contrary, he can never keepe an even pace with any one whose steppes he meaneth most carefully to follow; seeing he that followeth, must needs be the last. So is it for the most part easier to doe more, then even just the same: for there is such a difficultie in similitude, that Nature it selfe hath never been able to bring to passe that things most like one unto another should not be discerned by one or other difference: besides that whatsoever beareth the similitude of any other thing, must of necessitie come short of the thing it doth resemble; seeing the things we take for examples of our Imitation, doe contain in themselves the true strength and livelinesse of Nature; the Imitation on the contrary, is ever fained and sometimes also corrupted by some kind of forced affectation.*

§ 3. Having but now learned out of *Quintilian*, how small profit the Novices of these Arts receive by meere Imitation, it followeth that we should likewise observe out of the same judicious Writer, how great hurt new beginners receive by such a slavish custome of imitating: *a great*

*Lib. V. c. 10. *many*, sayth he *, *being intangled in those inevitable snares, have*

have lost also the best endeavours their wit could suggest them; and looking backe after I know not what Master, they have forsaken the surest and best leader, Nature it selfe. Seeing then *Quintilian* doth not without great reason forwarne us to take good heed that wee should not too much accustome our selves to a strict course of Imitation, least we might by this means loose and put cleane away the ready suggestions of our own naturall wit; it can doe no harme to propound here, for confirmation of this point, a few other places collected out of approved Authors; if perchance by the consideration of them some good motions could be infused into our hearts. *It is impossible to excell in any thing,* sayth *Dio Chrysostomus**, *unlesse we do strive with them that are most excellent. Continuall labour would be good for nothing,* sayth *Quintilian**, *if it were unlawfull to find out better things then are found already. Whosoever meaneth to learne any thing,* sayth another*, *must not think it impossible that one man should goe thorough all. It is most shamefull,* sayth *Quintilian**, *to despaire of such things as may be effected. Wee doe see that Arts and all other Sciences are gone forward,* sayth *Isocrates*, *not by their means that containe themselves within the compasse of things once setled, but by the means of such as goe about to mend some thing, stirring alwayes what in their opinion is not yet right. Time hath found out and mended many necessary things,* sayth *Synesius**. *All things are not made after a patterne; nay all things that are made, have had their beginning; and before they were made, they were not at all: whatsoever is more profitable, must alwayes be preferred before the things accustomed.*

* *Orat. Lxiv.*

* *Lib. III. cap. 3.*

* *Author Rh. ad Herennium, lib. IV.*

* *Lib. I, c. 10.*

* *Epist. 57.*

§ 4. Others perhaps may more be taken with some other of these alleadged places, the words of *Synesius* run most of all in my mind, where he urgeth that things done by course

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of cuſtome muſt alwayes give place when there are found out things more profitable. Neither can I forbeare upon this occaſion to follow a little the ſteppes of the moſt wiſe and diſcreet *Quintilian*, ſeeing he diſputeth in ſundry paſſages very much to our purpoſe. Some doe alwayes creepe neere the ground, for feare of falling; they do ſhunne and loath all delightfulneſſe in painting, allowing of nothing but what is plaine, meane, and without any endeavor. Neither can theſe weake and miſerable Artificers give the leaſt reaſon why ſuch dainties doe not agree with their palate; for what crime is there, I pray you, in a good Picture? doth it not advance the Art? doth it not commend the Artificer? doth it not move the ſpectator? All this cannot be denied: and therefore do they not plead any thing for themſelves, but that it is a way of painting not uſed by the Ancients. Whatſoever is not done after the example of Antiquitie, goeth againſt their ſtomackes. This pretence might ſeeme plauſible enough, if they did expreſſe what Antiquitie it is they appeale to: for it is not to be beleeved that they meane the firſt times of the newly invented Art: it being moſt certaine that *Phydias* and *Apelles* have brought many things to light, their predeceſſors knew nothing of: neither can any man think well of *Praxiteles* and *Protogenes* his works, that would have us follow the Art of *Calamis* and *Polygnotus* without varying from them in the leaſt ſtroke. And although ſome of the ancient Maſters that came neerer the firſt times have followed a commendable kind of plain and ſure worke, yet have the following added unto this plainneſſe of theirs diverſe ornaments that did ſticke out in their workes, even as cleere ſhining eyes uſe to do in a faire face: but as bodies that are every where deckt with eyes, obſcure the beautie of the other members; ſo doe many Artificers

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now adayes drowne the pure brightneſſe of their Pictures with too much braverie: if then wee muſt needs follow either of both, it is fit that we ſhould preferre the drineſſe of the Ancients before that ſame new licence our times have made choice of. But now need we not come to this, as to tie our Imitation to either of thoſe; ſeeing there is a certain middle way to be followed; even as to the firſt ſimplicitie of food and apparell there hath been added an unreproveable kinde of neatneſſe. The firſt for all that we are to obſerve, is, that wee ſtudie to avoide groſſe faults; leaſt in ſtead of being better then the Ancients, we ſhould onely be found unlike. *Quintil. lib. VIII, cap. 5.*

§ 5. As many then as deſire to expreſſe the principall vertues of the beſt and moſt approoved Artificers, muſt not content themſelves with a ſlender and ſuperficiall viewing of the workes they meane to imitate, but they are to take them in their hands againe and againe, never leaving till they have perfectly apprehended the force of Art that is in them, and alſo thoroughly acquainted themſelves with that ſpirit the Artificers felt whileſt they were buſie about theſe workes; it is not poſſible that out of a raſh and raw obſervation, there ſhould ever ariſe a good and lively Imitation: even as we never uſe to ſwallow downe our meate, before it be ſufficiently chewed and almoſt melted in our mouthes, ſeeing this is the way to helpe our digeſtion, and to have it quickly turne into moſt wholeſome bloud. Wee muſt alſo for a great while imitate onely the beſt, and ſuch other Artificers as are like leaſt of all to deceive our truſt repoſed in them: but we are to doe it moſt adviſedly and carefully; becauſe it is often ſeene that the beſt Maſters doe purpoſely hide and conceale their owne vertues: neither may we preſently thinke that all we do find in great Maſters is perfect:

for they slip sometimes unawares, they yeeld and stoop under the burthen, they cocker their forward wits too much, they are not alwayes attentive, otherwhile they grow weary also: they are the greatest Artificers, but yet men: and it falleth out very often that such as relie too much upon them, imitate for the most part what is worst in their workes; thinking themselves to be like enough, when they have onely expressed the vices of their much admired Masters. Many things might be added to this point, neither should we leave it so, if we did not esteeme it more needfull to repeat a little what we have touched before; to wit, that such things as doe deserve to be most highly esteemed in an Artificer, are almost inimitable; his wit, namely, his Invention, his unstrained facilitie of working, and whatsoever cannot be taught us by the rules of Art *: so doe we also receive no small benefit out of the hardnesse of this matter, seeing the consideration of this same difficultie doth advise us to looke somewhat neerer into the workes of excellent Artificers; neither can we resolve to run any more with a quick eye carelesly over them, after we have once perfectly understood the great force of their vertues by the pains we are to take before we can either understand or imitate them aright. *Quintil. X.* 5.

* *Quintil.x.2*

§ 6. We are then to observe here two things: the first is that we make a good choice of the Artificers we meane to imitate; seeing many doe propound themselves the examples of the worst: the second is that we do likewise consider what we are most of all to imitate in the chosen Artificers; seeing we doe meet also with some blame-worthy things even in the best Artificers: and it were to be wished, that we did as well hit their vertues better, as wee use to expresse their vices a great deal worse. As for them that want no judge-

judgement to discerne and to shun the faults of great Masters, it is not enough they should expresse a vaine and forceleſſe shadow of such vertues as are most of all admired in others; for our Imitation is then onely to be commended, when it doth after a most lively manner set forth in every particular the true force of the work imitated: whereas rash and inconsiderate beginners fall to worke upon the first sight, before ever they have sounded the deep and hidden mysteries of Art, pleasing themselves wonderfully with the good successe of their Imitation, when they seeme onely for the outward lines and colours to come somewhat neere their paterne: and therefore doe they never attaine to that power of Art the originalls have, but they doe rather decline to the worst; embracing not the vertues themselves, but their neighbour vices: they are puffed up, not stately; starved, not delicate; temerary, not confident; wanton, not delectable; negligent, not plaine: the practise of them that goe about to imitate the most ancient pieces by a dry and hard manner of painting, may serve us here for an instance; seeing they doe onely expresse the outward shew of simplicity, never regarding what treasures of Art there lie hidden under this same sober and temperat way, used by the ancient Masters. *Quintil.* X, 2. To be short; a good Imitator standeth in need of learned and well exercised eyes; not onely, because hidden things cannot be seen unlesse they are first searched out; but also, because the things apparant are very often so cunningly contrived and joyned, that none but quick-sighted Artificers and teachers can perceive them. And this is the true reason why these Arts doe alwayes at the first require the helpe of a faithfull Master, who may sincerely acquaint us with such things as deserve to be imitated, who may teach us, who

may mend what is done amiſſe, who may direct us, who may informe us by what ſhew of diſſimilitude the ſimilitude of things neerely reſembling is to be concealed: for a good Imitator muſt by all meanes be a concealer of his Art, and it is ſomewhat too childiſh to follow the ſame ſtrokes and lineaments in all things. Though now in the opinion of ſome it may be held a praiſe-worthy thing, to expreſſe *Apelles* his *Venus*, *Anadyomene* or *Protogenes* his Satyr, & though in their judgement it deſerveth no blame to fit our workes ſo accurately with the ſame colours and ſhadows, that they may ſeeme to come neereſt unto the ſimilitude of ſuch abſolutely accompliſhed patternes; it is for all that a greater matter to expreſſe in *Achilles* his picture the very ſame Art which was by *Apelles* repreſented in the picture of *Alexander*. Wee muſt therefore endeavour firſt of all that there ſeeme not to be any ſimilitude; and if there appeareth any, our ſecond care muſt be that it may ſeeme to be done purpoſely: which is the worke onely of learned and well-experienced Artificers: and is then chiefly to be done, when by a moſt laudable contention they doe hunt after a certain grace of hidden ſimilitude in ſuch things as ſhould be like in nothing but in the manner of handling.

§ 7. It is then required here that we ſhould not onely bend our naturall deſire of Imitation towardes the beſt things, but that we ſhould likewiſe ſtudy to underſtand wherein the excellency of the ſame things doth conſiſt: the which having diligently performed, we ſhall by the ſame meanes perceive how neceſſary it is that we ſhould duly examine our owne abilitie and ſtrength, before we undertake the Imitation of ſuch workes as doe excell in all kinde of rare and curious perfections. There offer themſelves almoſt in every good Picture many things hard to be expreſſed,

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not onely becauſe they are beyond our power, but ſometimes alſo becauſe there is in us a certaine unableneſſe of imitating ſuch things as do not very well agree with our naturall diſpoſition: for every one hath within his own breſt a certaine law of nature, the which he may not neglect; ſo are alſo the moſt ill-favoured and graceleſſe Pictures moſt commonly wrought by them that venture upon any thing without conſidering to what their naturall inclination doth lead them moſt of all: neither can it be otherwiſe but notorious groſſe errours ſhall be committed by him that having but an ordinary wit, meaneth to buſie himſelfe about the imitation of things onely commendable for the ſtrength of wit contained in them: contrariwiſe ſuch as have an untamed force of wit, and conſequently a bold and audacious readineſſe of hand, are like to ſpoyle both themſelves and their worke, if they endeavour to imitate pieces done by them that bring a ſoft and gentle hand to the inventions proceeding out of a milde nature: ſoft things are ſo warily to be mingled with things that have a certain kind of hardneſſe, that we doe not overthrow both the vertues by an unadviſed confuſion: and it hath ever been eſteemed an unſeeming and foule miſtake, to expreſſe tender and delicate things after a harſh and rough manner. Out of all this are we moreover to obſerve that it is an unadviſed thing to tie our Imitation to one Maſter alone, though never ſo great: ſeeing there is not one among a thouſand whoſe conceits and manner of worke doe altogether agree with our inclination and temper. *Apelles* was queſtionleſſe the moſt compleat among all the other Artificers, yet have ſome of the old ones excelled him in one or other particular qualitie: and although in his workes is to be found what is moſt laudable, nevertheleſſe did not the ancients judge that he who

moſt of all was to be followed, was alſo to be followed alone and in all things. What then? is it not enough to doe all things as *Apelles* did? certainly, there is good reaſon why we ſhould thinke it ſufficient if we knew how to attaine to it: but ſeeing it is not poſſible that any one man ſhould come ſo neere him as to expreſſe all ſuch vertues as by a peculiar inſtinct were proper unto him, ſo can it doe no hurt to adde to that ſame highly eſteemed grace of his the ſucceſſefull audacitie of *Zeuxis*, the infatigable diligence of *Protogenes*, the witty ſubtiltie of *Timanthes*, the ſtately magnificence of *Nicophanes*. For as it is the part of a wiſe man to borrow of every one what he knoweth beſt to agree with his own naturall inclination, ſo is it ſeldome or never ſeene that the workes of one man ſhould fit our humour in all things; ſeeing alſo that it is not permitted us to expreſſe one Maſter in every particular, it ſeemeth to be a very good courſe that we ſhould fix our attentiveneſſe upon the vertues of ſeverall great Maſters, to the end that ſomething out of the one and ſomething out of the other might ſticke to us. *Quintil. X. 2.*

§ 8. What wee have propunded already is of ſuch importance, as that it deſerveth to be repeated againe and againe: neither doe we care what others thinke on it, ſeeing we are upon good grounds perſwaded that the true following of a rare Maſters Art, doth not conſiſt in an apiſh Imitation of the outward ornaments, but rather in the expreſſing of the inward force. It concerneth us therefore not a little to marke narrowly what a ſingular Grace the old Artificers have expreſſed in their works, what hath been their intent, what cunning and circumſpect diſcretion they doe ſhew in their diſpoſitiõ, how likewiſe the very ſame things that might ſeeme to be onely for recreation, prepare them

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a ready way to an everlasting fame : till wee have rightly searched and understood every one of these things, it is to very small purpose that we should goe about any such thing as to imitate the old deservedly-renowned masters. If any one on the contrary can add so much to these observations, as to make up what lacketh in the ancient Artificers, and likewise to detract what is superfluous in them, him shall wee esteem to be that same long looked for, and perfect Artist, the which besides a great many other commendations, shall not only be said to have deprived the former ages of the enjoying of such a glory, but he shall seem also to have snatched away from the following ages the very hope of so glorious a title. * Seeing then that this is a main point of Art, wee have also stood a little longer upon it, not doubting but all reasonable and judicious Readers will not dislike the same digression drawne out of severall passages wee finde in *Quintilian*. * *Quintil. X,2.*

§. 9. Having therefore understood out of the former words of *Quintilian*, that a perfect Artist is to joyne to this care of Imitation all the vertues hee hath of his owne, wee are by this warning, as by a hand brought back againe to that point from which we did somewhat digresse, finding our selves in a manner compelled to approve of the most learned *Varro* his judgement. *Apelles, Protogenes, and other excellent Artificers deserve no blame*, saith he, * *for refusing to follow the steps of Mycon, Diores, Arymnas, and some other of their predecessors; Lysippus also hath not so much followed the errours of the former masters, as the Art it selfe:* neither is this to be marvelled at; seeing their Phantasie conceived without any example did fill them with more accurate Images of things, then ever had been invented by all the masters before them; so would all the world also have * *Lib. VIII. de LL.*

have judged it in them a renouncing and forswearing of witte and discretion, if the prime spirits of the world had preferred the love of a blame-worthie consuetude before better inventions. It is cleere then, what singular benefit wee doe receive, and how much these Artes are advanced by a well-ordered Imagination; for it is brought to passe by her meanes that the most lively and forward among the Artificers, leaving the barren and fruitlesse labour of an ordinarie Imitation, give their minds to a more couragious boldnesse; and scorning themselves any more to be tied to such a slavish kinde of Imitation, they stirre up their free'd spirits to goe further then others have done before them: *every Arte*, saith *Epictetus*, * *hath a certaine kind of stedfastnesse and hardinesse in such things as doe concerne her.*

* *Arriani Epict. lib. II, cap.* 13.

§. 10. There is then questionlesse some Perfection of Arte to bee attained unto; neither may wee thinke it unpossible but that wee as well as any body else can attaine to it; and although the highest step of perfection were denied us, yet are they likelyer to lift themselves up higher who resolve to strive and to take paines, then such as at the first beginning are driven backe by a faint-hearted despaire: *an open field is fitter for Art*, saith *Quintilian*, * *then a straight foot-path: shee should not be collected out of narrow pipes, as fountaines usually are; but rather over-flowe whole valleys, after the manner of broad rivers, making her selfe a way where she findeth none: for what is there more miserable then to be alwayes tied to a set kinde of imitation, even as children doe follow the prescribed Letters?* a right Artificer must therefore banish all unseasonable feare, and goe on stoutly in his worke: *a sure way, deserveth to bee commended only*; saith *Plutarch*, * *what on the contrary runneth hazard, is more-*

* *Orat. instit. Lib. V, cap.* 14.

* *De Educat. liberorum.*

moreover admired : the younger *Plinius* speaketh of this point more at large: *a great many Arts*, saith hee, * *are most of all commended for things dangerous: so do we daily see what great shouting rope-dauncers put spectatours to, when they handsomly recover themselves after a perillous staggering and reeling: whatsoever is subject to many dangers, and yet scapeth beyond expectation, seemeth alwayes to deserve admiration: so hath not the vertue of a pilot an equall esteem, when hee saileth in a calme, and in a boisterous sea: then, being admired by no body, hee putteth into the haven without praise or glorie: but when the wind-shaken ropes rumble and rustle, when the mast bendeth, when the sterne groaneth, then is he extolled and judged to come neere the Gods of the sea.*

* *Lib. IX, epist. 26.*

§. 11. Although now in the former exhortations wee have studied to bring the Artificers to a forward and generous boldnesse, it is for all that required here, that great witts should moderate somthing the hot furie of their firie spirits; seeing young beginners verie often are so taken up with the love of their Imaginations, that they entertaine them with greater delight then judgement: *the witts now a daies*, saith *Dyonysius Longinus*, * *runne corybant-like madde after all kind of new-fangled conceits: for of whom wee have the best things, the worst also love most commonly to be brought forth by them:* and this is doubtlesse the true reason why meane and ordinary witts doe very often follow their intended purposes with a great deal of constancie; seeing they are not so easily drawne aside by the sweet tickling of any sudden and unexpected Imagination: *thus falleth it out*, saith *Seneca*, * *that hard-favoured, ill-countenanced damsels are very often chaste and undefiled; not so much for lack of will, as for want of a corrupter:* it is likewise a good observation the same authour maketh elsewhere,

* *De Sublimi oratione, §. 4.*

* *Lib. II. Controv. 1.*

where, * that namely *it is an infallible marke of an excellent wit, not to be carried away so much by the goodnesse of it, as to use it amisse.*

* *In præmio Secundi Controv.*

§. 12. An Artificer therefore is to take good heed that he doe not by a malepart wantonnesse of his vainly conceited wit devise all kind of monstrous and prodigious Images of things not knowne in nature; for it fitteth him better *to have his minde*, as *Lucian* speaketh, * *like unto a pure, bright looking-glasse, the which also being of an accurat center, sheweth the true images of things even as it receiveth them, not admitting any distorted, false-coloured, otherwise shaped figures*: whatsoever then hath been spoken in the former, and also in this present chapter, about the raising of our thoughts and conceits, may not be understood of all sorts of idle and giddie-headed Imaginations, but only of such Phantasies as are grounded upon the true nature of things: *the Art of Painting*, saith *Socrates*, * *is a resembling of visible things*: neither doth our Imitation at any time fasten upon things invisible, but (as it hath been said before) with a relation to what is really existing and visible: *the auncients*, saith *Vitruvius*, * *did judge that such things could not be resembled with any shew of truth, which were disagreeing from the true nature of things: for they were wont to draw every thing to the perfection of their workes out of one or other undeniable propertie of Nature; approving only of such Images as after a ripe debate were found to admit an explication consenting with Nature*: the same Author hath prest this very point in another place with a great deal more earnestnesse. *Let the Picture bee an image*, saith hee, * *of a thing that is, or at least can bee; of a man namely, of a house, of a shippe, and such like things, out of whose limited shapes our Imitation propoundeth it selfe an example: the auncients there-*

**De conscrib. historiâ.*

** Apud Xen. lib. III. Apomnem.*

** Lib. IV, cap. 2.*

** Lib. VII, cap. 5.*

therefore were wont to adorne such parlours as were for the spring and harvest time, such porches also and long entries as were for Summer, with all kinde of Pictures drawne out of the certaine truth of things naturall. But those examples taken by the Ancients out of true things, are now by reason of our corrupt manners utterly disliked: seeing in our plaisterings there are rather monsters painted, then any certaine images of limited things: and yet doe not men, when they see such false things, rebuke them, but they doe much more take delight in them: neither doe they marke whether any such thing can be, or not: the weakenesse of their judgement hath so darkened their wits, that they cannot examine what the authoritie and reason of decencie demandeth: for such Pictures are not to be liked, as doe not resemble the truth: and if they are made neat and fine by Art, yet must wee not instantly approve of them, unlesse wee doe finde in them some certaine kinde of arguments free from all offence. Now as the Artificer may not abuse the libertie of his Imaginations, by turning it unto a licentious boldnesse of fancying things abhorring from Nature; so must also a right lover of Art preferre a plaine and honest worke agreeing with Nature before any other phantastically capricious devices. *Plutarch* hath very well observed this; *There are many at Rome,* sayth he *, *which doe nothing at all care for good Pictures and Statues, but a man may finde them alwayes upon the monster-market, where they stand and stare upon such maimed creatures as want either legges or armes, as have three eyes or heads of Ostriches, and if there be any other hideous detestable deformitie: but although at the first they seeme very much to be taken with such kind of spectacles, yet will they soone have their fill on them, yea they will loath them, if you bring them often before their eyes.*

* *De Curiositate.*

§ 13. It is then a very grosse errour to deeme with the

vulgar sort that *Painters* as well as *Poets* have an unlimited libertie of devising; for if we doe but marke what *Horace* telleth us in the first entrance of his booke written about the *Poeticall Art*, wee shall confesse that neither *Poets* nor *Painters* may take such a libertie as to stuffe up their workes with all kind of frivolous and lying conceits. *Lactantius* also hath observed this point very well; *men doe not know*, sayth he *, *which be the measures of poeticall licence, and how farre we may give way to our fancies; seeing a true* Poets *part doth consist chiefly in this, that by some crooked and wandering kinde of conceit he doe decently turne the deeds of Gods and men into a fabulous tale: for to devise the whole related matter, is the worke of an idle braine, and it becometh a lyar better then a Poet.* The mention we made here of *Poets* and *Painters*, seemeth now to lead us to consider a little wherein they do chiefly agree; the more, because it is sufficiently known that the Imaginative qualitie, of the which we have handled, is alike necessary to them both. Thus doe we then in the next Chapter goe about this point: once for all admonishing, that under the name of *Painters*, all such Artificers are comprised, as doe any manner of way practise any of the other Arts of that nature.

* *Divin. instit. lib. I. cap.* 11.

CHAP. IV.

ALL *Arts*, sayth *Tullie* *, *that doe belong to humanitie, have a common band, and are ally'd one to another, as by a kind of parentage.* *Tertullian* speaketh to the same effect, when he sayth *; *there is no Art, but shee is the mother of another Art, or at least of a nigh kindred:* seeing then that the connexion

* *Pro Archia poeta.*

* *De Idololatriâ.*

nexion of the worke in hand enticeth us to prove the truth of these sayings by a mutuall relation there is between *Poesie* and *Picture*, it followeth also that wee should propound some properties of them both, out of which it might be perceived that they are very neere of the selfe same nature. Both doe follow a secret instinct of Nature: for we do daily see, that not *Poets* onely, but *Painters* also are possessed with the love of those Arts, not so much by a fore-determined advise, as by a blind fit of a most violent and irresistible fury. As for *Poets, there is a God in us*, sayth *Ovid**, *by whose tossing of us we are enflamed: this same forwardnesse hath in it selfe the seeds of a sacred minde.* As for *Painters*, *Nicophanes had a most forward mind*, sayth *Plinie**, *and there are but a few that may be compared with him in this.* The same Author speaking of *Protogenes*, sayth againe in the same place, *the forwardnes of his mind, and a certain inclination or proneneſſe to the Art, have carried* Protogenes *to these things.* And it is very aptly put in here, that a certaine forward proneneſſe to the Art made *Protogenes* so excellent an Artificer; seeing they do alwayes with the greatest ease and best successe exercise an Art, who out of a free desire give themselves so readily to it, that they cannot so much as give an account of this same most forward desire. The Peripatetike Philosophers seeme to have understood this perfectly when they doe maintaine, that *no body can doe any thing neatly and finely, unlesse he hath a very good minde to it*, sayth *Tullie**. It is required therefore, that all such as would willingly attaine to these Arts, doe find in themselves some swift motions of their wits and minds, both quicke to invent, and copious to expresse what is found: neither may we thinke that the first beginnings of these Arts proceed from Art, seeing it is a gift of Nature that any man findeth this same aptnesse in himselfe;

* *Circa initium libri Sexti Fastorum.*

* *Lib. xxxv. nat. hist. cap. 10.*

* *Lib. IV. Tuscul. quæst.*

himselfe; and our case standeth well enough, if Art can help such tender seeds to a full growth; for that Art should infuse them into us, is altogether unpossible. Out of this observation there doth arise a question propounded and answered by *Horace*: *it hath been very much questioned*, sayth he *, *whether Nature or Art doth accomplish a Poeme. I cannot see what helpe there is in study without a rich veine, or else in a rude wit; so doth one of these two alwayes require the others helpe, and they doe both very lovingly conspire.* *Quintilian* doth both propound and answer the same question more at large; *I doe know well enough*, sayth he *, *that many use to aske here whether Art receiveth more helpe of Nature or of Doctrine: the which although it be not much appertaining to our purpose, seeing a compleat Artificer cannot be made without both; yet doe I take it to be a great matter how the question is propounded: for if you divide the one from either of both parts, Nature can doe much without Doctrine, where Doctrine on the contrary cannot be without Nature: but if there be an equall meeting of them both, so shall I thinke that, both being but reasonable, Nature is yet of greater moment; and that accurate Artificers notwithstanding owe more unto Doctrine then unto Nature: the best husbandman can doe no good upon a dry and barren ground; out of a ranck ground will something grow up, though no body doth till it; but in a fertill ground shall the laborious husbandman prevaile a great deal more then the goodnesse of the ground it selfe: and if* Praxiteles *had endevoured to carve an image out of a mill-stone, I had rather have a good piece of rough Parian Marble, then such an halfe-finished worke: but if the Artificer had accomplished it, I should more esteeme in that same worke the Art of his hands, then the costlinesse of the Marble. Compare therefore Nature with the materiall, and Art with Doctrine: the one doth worke, the other is wrought upon:*

* *De Arte poeticâ.*

* *Orat. instit. lib. II. c. 19.*

Art can doe nothing without the materiall; whereas the materiall without Art hath her own worthinesse. So is then the highest Art together with the best materiall to be desired. These words of *Quintilian* should content us here, if the same judicious Writer did not urge in another place a point more to be marked; for seeing that in the workes of excellent Artificers, their decent Grace is most of all to be had in admiration, so are we moreover in this same Grace to admire a great difference of Natures: *There is in this point some hidden and unspeakable reason*, sayth *Quintilian**, *and as it is truely sayd, that it is the principall point in Art to be comely in what we doe; so can this comelinesse for all that not be had without Art, neither can it altogether be procured by Art: in some Artificers vertues are not pleasing; in some on the contrary vices themselves are gracefull. Wee have seene* Demetrius *and* Stratocles, *great actors of Comedies, how they were liked for severall vertues. But this was not so wonderfull, that the one knew better how to act Gods, modest young men, good fathers, sober servants, grave matrones and old women: the other got greater commendations by acting sharpe old men, shrewd servants, insinuating parasites, wily bawdes, and all such parts as did require some noise and stirre: this then was not so strange I say, seeing* Demetrius *had also a sweeter voice, whereas* Stratocles *his voice was more vehement. Such properties are more to be noted in them, as could not be transferred from the one to the other. It became* Demetrius *exceeding well to throw his hands, to prolong sweet exclamations in the behalfe of the theater, to fill up his garment with the winde gathered by his stirring, to make some gestures with his right side; for he had in all this the advantage of his stature, and of a wonderfull feature: but* Stratocles *was admired for his running, for his nimblenes; for the pulling in of his neck, for laughing sometimes more then occasions*

* *Sub finem libri undecimi orat. institut.*

occasions of the part he played did require; seeing he did this also to gratifie the people, as knowing well enough how the vulgar sort was taken with it; and if Demetrius *had gone about any such thing, it would have made a most ill-favoured shew. Wherfore let every one know himselfe; and let him then deliberate about the framing of his worke, not onely with the common precepts of Art, but also with his owne nature: neither is it for all that impossible, but that a man may doe all things or at least the greatest part of them after a decent manner.* As it is then manifest that every Artificer hath a peculiar Grace in his works, agreeing with the constitution of his nature; so may wee further out of *Quintilians* words draw this conclusion, that we are not instantly to condemne every Artificer that seemeth to follow another way then such an one we doe delight in; for it may very well be, that severall Masters in the severall wayes their owne nature leadeth them to, should not misse for all that the Grace they doe aime at. *In my opinion,* sayth *Tullie* *, *there is no kinde of nature, but wee shall observe many things in the same, the which though they differ very much, yet are they alike praise-worthy. There is but one Art of casting in Brasse, in the which* Myro, Polycletus, Lysippus *have been excellent; and although the one did very much differ from the other, yet would you not have wished that any one of them should have differed from himselfe. There is but one Art & way of Painting, in the which although* Zeuxis, Aglaophon, Apelles, *differ very much, yet is there none among them all that seemeth to lacke any Art.* As for the particular nature of the Artificers, it hath ever been so, that the livelinesse of great spirits cannot containe it selfe within the compasse of an ordinary practice, but it will alwayes issue forth, whilest every one doth most readily expresse in his workes the inward motions of his most forward minde: so doe we also finde

* *Lib. III. de Oratore.*

tha

that the braveſt Artiſts have ſpent their labour moſt proſperouſly about ſuch things as they did much delight in by a violent driving of their paſſion, or elſe by a quiet guiding of their Nature. *Pauſias*, being exceedingly in love with his countrey-woman *Glycera*, left a moſt famous Picture, knowne every where by the name of *Stephanoplocos*, that is, a woman Garland-maker; and this hath ever been eſteemed his beſt worke, becauſe hee was enforced thereunto by the extremitie of his Paſſion. *Plin. lib.* xxi. *nat. hiſt. cap.* 2. *Androcydes* got a great deal of credit by the livelie ſimilitude of the fiſhes painted round about *Scylla*; but ſeeing he was a great devourer of fiſh, it hath been alſo the judgement of theſe times in the which hee lived, that his unſatiable and greedy longing after fiſh did helpe him no leſſe then any great Art he had. *Plutarch Sympoſ. lib.* iv, *quæſt.* 2. as *Parrhaſius* did profeſſe by the whole courſe of his life, that hee was mightily given to ſumptuous cloathes and luſtfull pleaſures, ſo were there alſo in his works evident markes of ſuch a wanton luxurious mind to bee ſeen: witneſſeth that ſame baſe piece of worke mentioned by *Suetonius* in the life of *Tiberius**. Wee could relate here many more examples of excellent workmanſhip, in the which luſt might ſeem to have had a hand as well as ſkill; if wee did not haſten to the conſideration of ſuch properties in ſeverall artificers, as aroſe out of a well-ordered inclination of their mindes to one or other ſpeciall way and manner of Art: leaving therefore the manifold effects of inordinate luſts, wee ſhall inſiſt only upon the following examples. * *Cap.* 44.

Although *Callicles* was renowned for little Pictures that did not exceed the bignes of 4. fingers, yet could hee never reach the height of *Euphranor*. *Varro de vitâ populi Romani.*

Lysippus is most of all to be commended for fine & queint workmanship; seeing hee observed in the least things a certaine kind of subtiltie. *Plinius nat. hist. lib.* xxxiv, *cap.* 8.

Polycletus had this propertie, that his statues most commonly did stand upon one legge. *Plin.* xxxiv, 8.

Apelles had a certaine grace of Art proper unto himselfe alone, to the which never any other Artificer attained. *Plin.* xxxv, 10.

Theo Samius did excell in the conceiving of visions, the which are called phantasies. *Quintil. orat. instit. lib.* xii, *cap.* 10.

Dionysius painted nothing else but men; and for this reason hee was called *Anthropographus*. *Plin.* xxxv. 10.

Zeuxis did surpasse all other Artificers when it came to the picture of bodies of women. *Cicero lib.* ii. *de Inventione.*

Polygnotus hath most rarely expressed the affections and passions of man. *Aristot. de Art. poëtica.*

Antimachus and *Athenodorus* made Noble women. *Apelles* made women devoutly praying. *Plin.* xxxiv, 8.

Nicias hath most diligently painted women: all creatures that walke upon foure feet are attributed unto him; yet hath hee most prosperously expressed dogges. *Plin.* xxxv, 11.

Calamis made chariots drawne with foure or two horses; the horses were done so exactly, that there was no place left for emulation. *Propertius lib.* iii, *Eleg.* 8. *Plin.* xxxiv, 8.

Euphranor seemeth first of all to have expressed the dignities and markes of Heroicall persons, saith *Plinie*, xxxv, 11. ob-

11. obſerve here in the mean time, that theſe Worthies or Heroicall perſons were wont to weare ſkinnes of wilde beaſts; ſee the old Scholiaſt upon *Apollonius Rhodius*: * *Statius Papinius* doth attribute a Lions ſkinne unto *Tydeus*, and a wild Boares ſkinne unto *Polynices*; ſee him *lib.* I. *Thebaïd. verſ.* 397. yet becauſe *Hercules* among all the other Worthies was moſt frequently made in a Lions ſkin, hence it is, that *Tertullian** calleth him *Scytaloſagittipelliger*, not onely for bearing a club and arrowes, but alſo for wearing of the ſkinne. *Hercules is made in a Lions skinne*, ſaith *Feſtus*, *that men might be put in mind of the ancient habit*: obſerve moreover that the ancient Worthies were moſt commonly painted bare-footed: *pantofles, ſlippers, patens*, ſaith *Philoſtratus*,* *are for ſick and old folkes. Philoctetes therefore is painted in them, as being lame and ſick: whereas Diogenes and Crates, Ajax likewiſe and Achilles are painted unſhod: Jaſon his one foot is ſhod, the other bare: ſeeing hee left one of his ſhoes in the mud, when he meant to paſſe over the river Anauros, &c.* ſee *Higynus* in his twelfth fable: it proceedeth alſo from the ſame cuſtome, when *Valer. Maximus* relateth it as a ſtrange thing that there was erected upon the Capitoll a cloaked and ſhod ſtatue of L. *Scipio* ſurnamed the *Aſiatick*, *who would have his image made in that habit*, ſaith *Valerius*, * *becauſe he had ſomtimes uſed it.*

Apollodorus, Androbulus, Aſclepiodorus, Alevas have painted Philoſophers. *Plin.* xxxiv, 8. and in their Pictures they took alwayes ſpeciall care that every one of theſe Philoſophers might be diſcerned by his proper marke: *in the Areopagetick ſchooles, and in the Councell-houſe*, ſaith *Sidonius Apollinaris*, * *there are painted Zeuſippus with a crooked necke, Aratus with a necke bowed downward, Zeno with a wrinckled forhead, Epicurus with a ſmooth skinne, Diogenes*

* *Ad verſum* 324. *lib.* I, *Argonaut.*

* *De Pallio.*

* *In epiſtolâ ad excalceatum adoleſcentulum.*

* *Lib.* III, *cap.* 6.

* *Lib.* IX, *epiſt.* 9.

with a hairie rough beard, Socrates with whitish bright haire, Aristotle with a stretched out arme, Xenocrates with a leg somwhat gathered up, Heraclitus with his eyes shut for crying, Democritus with his lips opened for laughing, Chrysippus with his fingers pressed close together, for the signification of numbers, Euclides with his fingers put assunder for the space of measures, Cleanthes with his fingers for both reasons gnawne about.

Arestodemus made wrestlers. *Plin.* xxxiv, 8.

Serapion painted Scenes best of all. *Plin.* xxxv, 10.

Calaces got himselfe a great name by making of little comicall pictures. *Plin.* xxxv, 10.

Pyreicus, although he was in his Art inferiour to none, yet hath hee painted nothing but barbours and coblers shops. *Plin.* xxxv, 10.

Ludio did in the time of *Augustus* first of all insttute the most pleasant painting of walls with farme-houses, galleries, arbors, consecrated groves, forrests, hillocks, fishponds, inlets of waters, rivers, and upon their banks hee was wont to paint such things as heart could wish; as namely, divers companies of them that did walke at the river side, or goe in boats, or else did ride to their countrie-houses with little asses or with carts: some spent their time in fishing, fowling, hunting, gathering of grapes for the presse: there were also in his Pictures farme-houses notable for a mooriſh comming to, and men ready to slippe whilest they carried upon their shoulders fearfully shrieking women, with many more wittie and merrie conceits of that nature. This same *Ludio* hath also first of all devised to paint sea-Cities in open galleries, making a very fine and uncostly shew. *Plin.* xxxv, 10.

§. 2. Both busie themselves about the imitation of all

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ſorts of things and actions: we ſee it daily how Poëts and Painters do with a bold hand deſcribe not onely the ſhapes of their deviſed Gods, demi-gods, Worthies, other ordinary men, but they ſtrive alſo by a mutuall emulation to ſet forth the manifold actions of men: they doe repreſent the laſcivious mirth of banquets, the toileſome pleaſure of hunting, the bloudy outragiouſneſſe of fighting, the unevitable horror of ſhip-wrack, the lamentable and rufull ſlutriſhnes of them that lie chained up in the deep night of a deadly dungeon. As for the Poëts alone, *Poëſie*, ſayth *Hermogenes*, *is an imitation of all kinde of things: and he is the beſt* Poët, *that can with a ready and full utterance of words imitate ſpeaking Orators, ſinging Muſicians, with all other perſons and things.* Of Poëts and Painters both together are the following words of *Philoſtratus* *, *Whoſoever doth not embrace Picture*, ſayth he, *wrongeth the truth, he wrongeth alſo the wiſedome of the* Poëts; *ſeeing both are alike buſie about the ſhapes and deeds of the Worthies.* *Dio Chryſoſtomus* ſpeaketh likewiſe of both together; *Painters and Carvers*, ſayth he *, *when they were to reſemble the Gods, departed not one inch from the* Poëts: *not onely to ſhun the puniſhment offenders in ſuch a kinde undergoe; but alſo becauſe they ſaw themſelves prevented by the* Poëts, *and that now the manner of Images made after their conceit went currant, as being upholden by antiquitie: neither would they ſeeme to be troubleſome and unpleaſant by lying novelties, but they have for the moſt part made their Images after the example of* Poëts: *Sometimes for all that have they added one or other thing of their own, profeſſing themſelves to have an emulation with* Poëts *about the ſame Art of imitation, endeavouring likewiſe to lay open before the eyes of more and poorer ſpectators, what* Poëts *have plainly rehearſed to the eares of men.* Although now the words of *Philoſtratus* and

* *Lib. II. de Idxis, c. 10.*

* *In proœmio Iconum.*

* *Orat. XII.*

Dio Chryſoſtomus may ſerve us for a ſufficient proofe of that ſame great affinitie there is betwixt Painting and Poëſie, yet hath *Simonides* expounded this point ſomewhat neatlier when he affirmeth that *Picture is a ſilent* Poëſie, *as* Poëſie *is a ſpeaking* Picture: and upon occaſion of theſe words ſayth *Plutarch**, *the things repreſented by* Painters *as if they were as yet adoing before our eyes, are propounded by Orators as done already: ſeeing alſo that* Painters *doe expreſſe with colours what* Writers *doe deſcribe with words; ſo is it that they doe but differ in the matter and manner of Imitation, having both the ſame end: and he is the beſt Hiſtorian that can adorne his Narration with ſuch forcible figures and lively colours of Rhetorike, as to make it like unto a Picture.*

* *Bellone an pace clariores fuerint Athenienſes.*

§ 3. Both doe wind themſelves by an unſenſible delight of admiration ſo cloſely into our hearts, that they make us in ſuch an aſtoniſhment of wonder to ſtare upon the Imitation of things naturall, as if we ſaw the true things themſelves; in ſo much that we doe not love, though we finde our ſelves miſ-led, to have this our joy interrupted, but we doe rather entertaine it with all poſſible care and ſtudie. It would be an eaſie matter to ſhew this in all kinde of Poets, if Comicall and Tragicall poeſie did not yeeld us a ſufficient proofe of the certaintie of this point: for *what are Comedies elſe*, ſayth one*, *but an Image of the life of man?* of Tragedies doth *Gorgias* alſo ſay very properly*, that *they are a kinde of deceit, by which the deceiver is more juſt then he that doth not uſe ſuch deceit; and the deceived likewiſe is wiſer then he that is not deceived.* Of the ſweet allurements of Picture, and how we ſuffer our hearts wittingly and willingly to be ſeduced and beguiled by the ſame, many examples might be alleadged here, if it were not generally knowne that a good Picture is nothing elſe in it ſelfe but a deluſion of our eyes.

* *Comment. vetus in Horat. de Arte.*

* *Apud Plutarchum de Poetis aud.*

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This deceit, sayth *Philostratus**, *as it is pleasant, so doth it not deserve the least reproach: for to be so possessed with things that are not, as if they were; and to be so led with them, as that wee (without suffering any hurt by them) should thinke them to be; cannot but be proper for the reviving of our minde, and withall free from all manner of blame.* The reason, why we doe so much delight in the false similitude of naturall things, is set downe by *Diogenes Laërtius: The Cyrenaïke Philosophers affirme,* sayth he*, *that pleasures are not engendred in our hearts by the bare seeing and hearing of things: and that we love therefore to heare the outcries and dolefull howlings done in Imitation of a most heavie griefe; where on the contrarie wee doe detest the true grones of a mournfull heart.* If any one desireth further opening in this point, let him read in *Plutarch* a very faire passage concerning this matter, as it is set downe by that learned Author, *Sympos. lib. v, problem.* 1.

* *Philostr. junior in proœmio Iconum.*

* *Lib. II. in Aristippo.*

§ 4. Both doe hold the raines of our hearts, leading and guiding our Passions by that beguiling power they have, whithersoever they list. Of the *Poëts* sayth *Horace**, *it seemeth to me that such a Poët is most like to walke upon a stretched out rope, the which doth torment and vex my thoughts about matters of nothing; in chaunterlike angring, appeasing, and terrifying me with idle feares; conveying and at his pleasure transporting me sometimes to* Thebes, *sometimes to* Athens. Saint *Basil* speaketh of both, *Eloquent Writers and Painters,* sayth he*, *doe very often expresse the warlike deeds of valiant men; and both do stirre up a great many to courage; whilest the one studieth to set forth in lively colours, what the other goeth about to adorne with eloquence:* both then have a hidden force to move and compell our minds to severall Passions, but Picture for all that seemeth to doe it more effectually; seeing *things that sinke into our hearts by the means*

* *Lib. II. Epist.* 1.

* *Homil. 40. martyr.*

of

of our eares, sayth *Nazarius* *, doe more faintly stirre our minde, then such things as are drunke in by the eyes. *Polybius* doth likewise affirme *, that *our eyes are more accurate witnesses then our eares:* and it may be very well that *Quintilian* out of such a consideration hath drawne this same conclusion; *Picture*, sayth he *, *a silent worke, and constantly keeping the same forme, doth so insinuate it selfe into our most inward affections, that it seemeth now and then to be of greater force then Eloquence it selfe.* Such as had suffered shipwracke understood this very well; for they did use to carry about the Picture of their sad mis-fortune, assuring themselves that the spectators could better be mooved to compassion by seeing the image of the miseries they had endured, then by hearing a most pittifull relation of the same. Such also as went to law about some great wrong offered them, were likewise wont to bring along the Picture of that same injurie, against which they meant to incense the Judge. *Quint. orat. instit. VI*, 1.

* *In Panegyrico.*

* *Lib. XII.*

* *Lib. XI. orat. institut. cap. 3.*

Wee may note a great ingenuitie in *Latinus Pacatus*, for after a full description of the miserable end of that same mutinous *Maximus*, he doth call upon all the *Poets* and *Painters* to assist him, even as if the whole strength of Rhetorike he had used would come to nothing, unlesse they did bring their helping hands to it. *Bring hither, bring hither, you pious* Poëts, sayth he *, *the whole care and studie of your learned nights: yee Artificers also despise the vulgar arguments of ancient fables; these, these things deserve better to be drawn by your cunning hands; let the market-places and the temples be graced with such sights; worke them out in ivorie, let them live in colours, let them stirre in brasse, let them augment the price of precious stones. It doth concerne the securitie of all ages that such a thing might seeme to have been done; if by chance any one*

* *Panegyr. Theodosio Aug. dicto.*

filled

filled with unlawfull hopes might drinke in innocence by his eyes, when he shall see the monuments of these our times. It is well said of *Pacatus*, that by looking upon such a picture ambitious men might *through their eyes drinke in innocence*; for *Seneca* doth most truely affirme *, that *a horrible picture of the sad event of just punishments doth very much move and trouble our minds:* neither doth the picture of a just revenge onely touch our hearts, but many other kindes of pictures will also search them after a most sudden and unexpected manner: witnesse that perplexitie *Alexander* the Great was in * when at *Ephesus* he met by chance with a picture of the falsly accused and wrongfully executed *Palamedes*: for upon the sight of such a picture it was not in his power to resist, but *Aristonicus* would run into his troubled mind, as being likewise falsly and unjustly put to death. Saint *Gregory Nyssen* after an ample and most patheticall relation of *Isaac* his sacrifice, hath added these words; *I saw often in a picture,* sayth he *, *the image of this fact, neither could I looke upon it without teares, so lively did Art put the historie before my eyes.* *Valerius Maximus* having spoke of the pietie of *Pero* towards her old decrepit father, whom shee entring into prison suckled with her own brest, addeth these words *, *men are driven into a dump, when their eyes doe behold the painted image of this fact, renewing the condition of the old adventure by an admiration of this present spectacle, and beleeving that in these silent lineaments of members they doe see living and breathing bodies.*

* *Lib. II. de Irâ, cap. 2.*

* *Photius in excerptis ex Ptolemæi Hephæstionis historiâ.*

* *In oratione de Deitate Filii & Sp. sancti.*

* *Lib. V. c. 4. ex. ext. 1.*

There was at *Athens* an unthrifty and riotous young man, named *Polemo*, sayth the same *Valerius* *, who did not onely take his delight in the flickering enticements of lust, but he did glory also in the infamie that followed such a luxurious and wanton course of life: this same *Polemo*, as he went

* *Lib. VI. c. 9 ex. ext. 1.*

homeward comming from a drink-feast, and that not at the setting, but at the rising of the Sunne, saw *Xenocrates* the Philosopher his doore open: and though he was deepe in drinke, besmeared with oyntments, having his head beset with garlands, clad in a thin and soft garment, yet did not he sticke to enter into the Philosophers schoole, that was filled with a multitude of learned men: neither contenting himselfe with such a foule entrance, he sate downe also, to the end that he might mocke that same rare eloquence and the most wise Precepts, with the sottish fopperies of drunkennesse. Wherefore when there arose, as it was meet there should, a great chafing and fuming of all them that were present, *Xenocrates* changed his countenance nothing at all, but leaving the things in hand, he began to make his discourse of modestie and temperance; so that *Polemo*, forced by the weightinesse of his speech, could not but recall himselfe by little and little; for he first threw the garlands away having pulled them from his head, he afterwards drew his hand within his mantle, and in processe of time he quite left the cheerfulnes of a banquetting countenance, till at length having put away all his luxury, & being cured by the wholsome physicke of one discourse, he became a very great philosopher out of a shamefully deboist ruffian. In this relation *Valerius* maketh of the changed *Polemo*, it might seeme wonderfull that he could so quickly leave the cheerfulnesse of his banquetting countenance, if it had not been noted in this change of his by *Nazianzene* that there did alwayes afterwards appeare in his face such a reverent shew of gravitie, that a naughty-packe by the sight of his picture onely hath beene touched to the quicke, giving over her lewd and wanton pleasures. A dissolute young man, sayth *Nazianzene**, had appointed a quean to come to his house; but

**Carm. iamb XVIII, quod est de virtute.*

but shee comming neere the porch, and casting by chance her eyes upon the venerable picture of *Polemo*, drew instantly backe, reverencing the image of so grave a philosopher a great deale more then shee would have done the philosopher himselfe.

§ 5. Both doe shew their strength in great and eminent men, deifying or at least eternising all them whose names and shapes they doe vouchsafe to bequeathe unto posteritie. Of the *Poëts* sayth *Synesius* *, *God hath given unto Poësie the distributing of a glorious renowne. Ovid* likewise speaking of the same, *cloathes doe weare out*, sayth he*, *jewels doe breake*; *but the fame Poësie giveth us, shall be of a perpetuall durance.* And againe, *vertue is prorogated by Poësie*, sayth he*, *neither needs it feare the sepulcher, having once deserved the memorie of late posterities. Gods also, if we might say it, are made by Poësie, and such a majestie standeth in need of a singer.* Of the *Painters* sayth *Latinus Pacatus* *, *the Artificers are next unto the Poëts allotted to give an everlasting fame. Plinie* doth speake in the like manner of the Art of Painting, *it is to be wondred in this Art*, sayth he*, *that shee hath made famous men more famous. Ovid* goeth somewhat further, *if Apelles had not painted Venus for the Inhabitants of Coos*, sayth he*, *shee should as yet lie drowned under the Sea-water.* The Emperour *Augustus* fastened into the wall of the Councell-house at *Rome* a picture done by *Philochares*; the admiration of that same piece did chiefly consist in that wonderfull similitude which was between a young stripling and his old Father; for they were so like one another, the difference of their age for all that remaining, as it could not be possible to imagine a neerer similitude between father and sonne. *So is then the power of this same Art exceeding great*, sayth *Plinie* *, *though wee doe but cast our eyes upon this*

* *Epist.* 49.

* *Amorū lib.* I *Eleg.* 10.

* *Lib.* IV. *de Ponto, Eleg.* 8.

* *In Panegyrico.*

* *Lib. xxxiv. nat. hist. cap.* 8.

* *Lib.* III. *de Arte.*

* *Lib. xxxv. nat. hist. cap.* 4.

one piece onely: for by Philochares *his means doth both the Senate and the people of* Rome *looke so many ages upon* Glaucio *and his sonne* Aristippus, *the which else would have been a most ignoble and obscure couple.*

§6. Both are most of all advanced by the ready help of a strong and well-exercised Imagination: *the Art of Painting,* * *In proœmio Iconum.* sayth the younger *Philostratus**, *is found to be a kin to Poësie; seeing both do therein agree, that as well the one as the other requireth a forward Phantasie. The Poëts bring the presence of the Gods upon a stage, and all what is pompous, grave, and delightfull. The Painters likewise doe designe as many things upon a boord, as the Poets possibly can utter.* So doth then the *Art of Painting* as well as *Poesie* relie upon a generous and bold strength of Imagination, so that they will no more creepe and crawle to feele and to follow the steppes of them that are gone before, but they take upon themselves to trie it somewhat further, if by chance they might be esteemed worthy to lead others the way. The *Poëts* impelled by the sudden heate of a thoroughly stirred Phantasie, or rather transported as by a propheticall traunce, doe cleerely behold the round rings of prettily dancing Nymphs, together with the ambushes of lurking lecherous Satyrs: they see all kinde of armour and unbridled horses with their tossed and tottered waggons; the shape of one or other God doth somtimes runne in their minde, yea they doe very often espie the snaky-headed Furies tearing their own heads and thrusting a hand-full of hissing serpents into the faces of ill-minded bloud-thirstie men. *The Poëticall phantasies,* sayth one in *Plutarch**, *in regard of their perspicuitie, are like dreames of them that are awake.* With *Poëts* howsoever so it is, that their minds being once in agitation cannot containe themselves any longer, but out it must whatsoever they have conceived;

* *In Erotico.*

ceived; it is not possible for them to rest, untill they have eated their free spirit of such a burden, powring out the fulnesse of their jolly conceits by strange fetches of by-wayes, by the unexpected ministery of a favourable God, and a thousand other fabulous inventions. When *Ovid* doth describe that same temerary ladde that foolishly longed to tread upon his Fathers fiery chariot, would you not thinke then that the Poët stepping with *Phaëton* upon the waggon hath noted from the beginning to the end every particular accident which could fall out in such a horrible confusion? neither could he ever have conceived the least shadow of this dangerous enterprise, if he had not been as if it were present with the unfortunate youth: he beholdeth first the impatient horses standing as yet within the barres, how by treading and trampling they do spend before the race thousand and thousand steppes to no purpose: afterwards doth he see the vaine stripling skip upon the waggon, and with a brave undaunted looke drive on, till the fierce winged beasts perceiving the impotency of their new Master throw the unexperienced waggoner headlong downe with waggon and all. But seeing it would be a very hard taske for me, yea and too much arrogancy in me, that I should strive to expresse any part of the abundance of conceit the ancient Poëts had, I must needs remit the studious Reader to *Ovid* himselfe; for whosoever doth but marke how *Ovid* goeth about the fable of *Phaëton*, and how other Poëts likewise do handle other matters in that kinde, he shall questionlesse both with pleasure and profit understand what vehement and sensible Imaginations they have followed; and that without such a force of phantasie the whole labour of their braines will be but a heavie, dull, and life-lesse piece of worke. *Painters* in like manner doe fall to their worke

invited and drawne on by the tickling pleasure of their nimble Imaginations; for lighting upon some Poëticall or Historicall argument, sometimes also upon an invention wrought out by their owne Phantasie, they doe first of all passe over every circumstance of the matter in hand, considering it seriously, as if they were present at the doing, or saw it acted before their eyes: whereupon feeling themselves well filled with a quick and lively imagination of the whole worke, they make haste to ease their overcharged braines by a speedie pourtraying of the conceit. It is then in vaine an Artificer should hope to be both powerfull and perspicuous, unlesse he doe alwayes propound unto himselfe the worke in hand as if all were present, and that principally when he is to expresse any thing wherein he meeteth with some notable Affections and Passions of the minde: *for seeing that these are sometimes true, sometimes fained and imitated*, saith *Quintilian*, * *so falleth it out that the true ones doe breake forth naturally, as wee see in the Passions of them that conceive any griefe, or anger; or indignation; but they want Art; and therefore are they to be fashioned and directed by discipline: contrarywise the Passions imitated have Art, but want nature; and therefore is it here a maine point, to have a true feeling of them, rightly to conceive the true images of things, and to be mooved with them, as if they were rather true then imagined*: so are then these commotions of our mind by all means to be drawne out of the truth of nature: and it standeth an Artificer upon it, rather to trie all what may be tried, then to marre the vigorous force of a fresh and warme Imagination by a slow and coole manner of Imitation: the player *Polus* practised this in another occasion very fitly, for being to act at *Athens* a tragedie of *Sophocles*, in the which hee should

* *Orat. institut. lib. XI, cap. 3.*

should represent the distressed *Electra*, as shee was carrying in an urne the dead bones of her brother *Orestes*, whom she supposed to be departed; he devised how to fill the theater, not with an affectation of weeping and wailing, but with true and naturall teares; for having digged up the bones of a deare sonne of his that was lately dead, and bringing them upon the stage in stead of *Orestes* his bones, hee found himselfe forced to play the mourner after a most compleate and lively manner. *Agell. noct. Attic. lib.* vii, *cap.* 5. Yet must not the Artificers here give too much scope to their own wittes, but make with *Dionysius Longinus* * some difference between the Imaginations of Poets that doe intend onely *an astonished admiration*, and of Painters that have no other end but *Perspicuitie*. Wherefore saith the same author in another place, * *what the Poets conceive, hath most commonly a more fabulous excellencie and altogether surpassing the truth; but in the phantasies of Painters, nothing is so commendable as that there is both possibilitie and truth in them.* Seeing then it hath been proved in our former discourse, that not Poëts only, but Painters also receive great benefit by a continuall exercise of their Phantasie, it may likewise be gathered from thence what need both have to cherish such a good and trustie nourse of profitable conceits: *for although it be a very hard thing*, saith *Dio Chrysostomus* *, *yet is it very often required that the same image should remaine in the minde of an Artificer, and that sometimes for many yeeres, untill the whole worke be finished:* so may wee also gather from thence the true reason why *Dionys. Longinus* affirming * that Perspicuitie is the chiefest thing our Phantasie aimeth at, doth furthermore adde, that Art by the helpe of that same Perspicuitie doth seeme to obtaine easily of a man what shee forceth him to, and though shee doth

* *De sublimi oratione*, §. 2.

* §. 13.

* *Orat. XII.*

* §. 13.

doth raviſh the minds and hearts of them that view he workes, yet doe they not feel themſelves violently carri ed away, but thinke themſelves gently led to the liking o what they ſee: neither can it bee otherwiſe: for as the Ar tificers that doe goe about their workes filled with an ima gination of the preſence of things, leave in their workes certaine ſpirit drawne and derived out of the contemplati on of things preſent; ſo is it not poſſible but that ſame ſpi rit transfuſed into their workes, ſhould likewiſe prevail with the ſpectatours, working in them the ſame impreſſio of the preſence of things that was in the Artificers them ſelves. And this is queſtionleſſe that ſame Perſpicuitie, th brood and only daughter of Phantaſie, ſo highly commen ded by *Longinus*, for whoſoever meeteth with an eviden and clear ſight of things preſent, muſt needs bee mooved a with the preſence of things.

Having now ſpoken at large of the manifold fruits th Artificers reape out of the continuall exerciſe of their Ima ginative facultie; it remaineth that wee ſhould ſhew how they have need to ſtir up all the powers of fancie that are i them, that would view the works of excellent maſters wit the contentment of a ſound and well-grounded judgment.

CHAP. V.

NO man hath ever beene able to conceive th miracles of theſe Arts that doe meddle wit the imitation of all things, unleſſe hee enjoy ing his hearts eaſe, hath likewiſe now an then holpen this ſame delicate ſtudie of a moſ buſie contemplation by the ſecreſie of a retired and more ſo litarie

litarie place. *None are more curious then such as are at leisure*, saith the younger *Plinius* *. *Poësie doth require retirednesse of the writer and leisure*, saith *Ovid* *: wee may adde very well, that not Poëts only, but such also as meane to reade Poëts with good attention, and such likewise as desire to looke upon choice Pictures, and excellent Statues with a sound judgement (to adde this same propertie also to the comparing of Poëts and Painters handled immediately before) have great need of retiredneſſe: *the multitudes of necessary duties and affaires doe withdrawe and turn all men from the contemplation of such things*, saith *Plinie* *, *because such an admiration is only agreeable with leisure and a great stilnesse of place*: the reason is at hand; and may be drawne out of our former discourse, where we doe shew that solitary and silent places doe mightily helpe and nourish our Phantasie, the only meanes Artificers doe worke, and lovers of Art doe judge by: seeing also that a perfect and accurate admirer of Art is first to conceive the true Images of things in his minde, and afterwards to applie the conceived Images to the examination of things imitated, it is cleare that neither of those can bee performed without the Imaginative facultie; that likewise the framing and fashioning of Images advanceth very little when it is every day interrupted by ordinary businesses and the noise of them that doe runne up and downe: wee see therefore that many grave and serious well-willers of Art, when they can obtain some dayes free from importunate visits, doe never leave to employ their spare-times about the conceiving and gathering of most absolute Images of things naturall. *Phantasie*, saith *Michaël Ephesius*, *is like a register unto our minde*: meeting then with one or other master peece that seemeth to deserve their care

* *Lib. IX. epist. 32.*

* *Lib. I. Trist. Eleg. 1.*

* *Lib. xxxvi. nat. histor. cap. 5.*

* *In Aristot. de Memoriâ & reminiscentiâ.*

and consideration, they find alwayes in this regiſter of theirs a true Image of the thing imitated: *ſuch as doe contemplate the workes of the Art of painting,* ſaith *Apollonius,* * *have great need of the imaginative facultie; for no body can with any good reaſon praiſe a painted horſe or bull, unleſſe hee doe conceive that ſame creature in his mind, whoſe ſimilitude the Picture doth expreſſe.* Although now the alledged reaſon doth abundantly commend retiredneſſe unto them that would willingly fit themſelves to this exerciſe, yet is there another reaſon alike important that doth perſwade us to the ſame; for as Phyſicians are not only to marke apparant infirmities, but they are alſo to find our ſecret diſtempers, the nature of the diſeaſed being ſo that they doe ſometimes ſtudie to hide them; ſo muſt he that is to judge of Pictures eſpie and ſearch into many things that do not ſhew themſelves at the firſt view: now it is moſt certaine that retiredneſſe doth moſt of all helpe our judgement, and that our judgement in a multitude of lookers on is very often ſhaken and weakened by the favourable acclamations of them that praiſe and extoll every indifferent worke; ſeeing wee are ſometimes aſhamed to diſagree with them that very confidently pretend to know it better; whereas in the meane time faultie things are moſt liked; beſides that flatterers praiſe alſo what they doe not like at all; perverſe judgements at laſt will not commend what deſerveth commendation.

* *Apud Philoſt. lib. 11. cap. 10.*

§. 2. As manie therefore as reſolve to follow this ſame contemplation earneſtly, doe ſometimes purpoſely take certaine Images of things conceived, and turne them many wayes, even as one lumpe of waxe uſeth to be wrought and altered into a hundred ſeverall faſhions and ſhapes: but principally do they labor to ſtore up in their Phantaſie the

the moſt compleat Images of beautie. Such Artificers as worke in braſſe and colours receive out of the naturall things themſelves thoſe notions by the which they do imitate the outward lineaments, light, ſhadows, riſings, fallings; they pick out of every particular body the moſt excellent marks of true beautie, and beſtow them upon ſome one body: ſo that they ſeem not to have learned of Nature, but to have ſtrived with her, or rather to have ſet her a law. For who is there, I pray you, that can ſhew us ſuch a compleat beautie of any woman, but a quick-ſighted Judge will eaſily find in her ſomthing wherein ſhe may be eſteemed to come ſhort of true perfection? For although the whole abſoluteneſſe of perfection doth conſiſt in the rules and dimenſions of Nature; yet doth the commixtion of both parents, the conſtitution of the place, aire, and ſeaſon very often detract ſomthing from the naturall forme: ſeeing then that Artificers themſelves doe not borrow the Image or patern of a moſt excellent beautie from one particular worke of Nature; ſo is it likewiſe requiſite, that Lovers and Well-willers of Art ſhould not content themſelves with the contemplation of any one particular body, but that they ſhould rather caſt their eyes upon ſeverall bodies more exactly made by Nature, obſerving in them the differences of age, ſexe, condition: and you ſhall ſeldome ſee them reſt here, but they will fixe their eyes alſo upon many other naturall bodies, ſtudying alwayes to enrich their Phantaſie with lively impreſſions of all manner of things. They doe marke the wide heaven beſet with an endleſſe number of bright and glorious ſtarres; the watery clouds of ſeverall colours, together with the miraculouſly painted raine-bow; how the great Lampe of light up-rearing his flaming head above the earth, cauſeth the dawning day to

ſpread a faint and trembling light upon the flichering gilded waves; how the fiery glimmering of that ſame glorious eye of the world, being leſſened about noon-tide, leſneth the ſhadowes of all things; how darkſome night beginneth to diſplay her coal-black curtain over the brighteſt ſkie, dimming the ſpacious reach of heaven with a ſhady dampe: they obſerve likewiſe the unacceſſable height of the mountaines, with their ridge ſomtimes extended a good way, ſomtimes cut off ſuddenly by a craggie and ſteep abruptneſſe; pleaſant arbors and long rowes of lofty trees, clad with ſummers pride, and ſpreading their claſping armes in wanton intricate wreathings; thick woods, graced between the ſtumpes with a pure and graſſe-greene ſoile, the beames of the Sunne here and there breaking thorough the thickeſt boughes, and diverſly enlightning the ſhadie ground: gently ſwelling hillocks; plaine fields; rich meadowes; divers flowers ſhining as earthly ſtarres; fountaines guſhing forth out of a main rock, ſweet brooks running with a ſoft murmuring noiſe, holding our eyes open with their azure ſtreames, and yet ſeeking to cloſe our eyes with the purling noiſe made among the pebble-ſtones; low and ſmoakie villages; ſtately cities, taking pride in the turrets of their walls, and threatning the cloudes with the pinnacles of their ſpear-like ſteeples. They doe conſider in Lions, horſes, eagles, ſnakes, and all other creatures, wherein the abſolute perfection of their ſhapes doth conſiſt: propounding unto themſelves likewiſe parliaments, ſacrifices, feſtivall meetings and dauncings, huſbandrie-worke, ſmiths forges, foot-men running a race, fiſhers, ſailers putting off from the ſhore, or elſe landing, faire and foul weather, the ſea calme and boiſterous, great armies of men, depopulations of the

countrie, ſurpriſings of cities, and whatſoever uſeth to fall out in an expugnation of a great and populous towne: whole troupes of armed men, having broake up the citie gates, and throwne downe a good part of the walls, run through the towne after a moſt tumultuous manner, and cauſe every where a trepidation like unto a ruine, whileſt with ſword and fire they do promiſcuouſly deſtroy things ſacred and profane: the crackling noiſe in the meane time of the houſes that are a pulling downe doth encreaſe the feare: the crie alſo out of the ſeverall voices of them that doe fright and are frighted, the noiſe of rumbling drummes and ſhrill trumpets, the ſhouting of them that doe overcome, the wailing of them that are overcome, together with the weeping of women and children, one ſound being made up out of divers clamours, doth confound all: and yet ſeemeth all this lamentable noiſe to be deafned by the ſhrieking and howling of ſuch mothers as are in danger to have their tender infants ſnatched out of their armes, as alſo by the flocking together of great companies of diſtreſſed women, that running ſometimes after one ſometimes after another doe nothing but aſke their huſbands, brothers, ſonnes, what deſtinies they doe meane to leave them to, there being every where nothing elſe to be ſeen but cruell deſolation, griefe, feare, and a certaine image of preſent death and deſtruction: the ſight of the publike calamitie is of ſeverall ſorts, uncertaine, foule, horid: the conquerers ſhew themſelves to be conquered by ſeverall luſts, every one thinking it lawfull whatſoever hee hath a mind to, and none of them all holding any thing unlawfull: no dignitie, no age can hinder them but that they will adde rapes to murders, and murders to rapes: the armed men, and all ſuch as be of age to beare armes,

are cut in pieces: brothers and ſiſters are pulled aſunder whilſt they doe ruſh to take their leaves by a mutuall and never more looked for embracement: aged men unto whom it had been happier to have met with a timely death, old decayed women alſo in whom there is left nothing a greedy and luſtfull enemy ſhould prey upon, are haled and pulled for meere ſport: and if there falleth by chance a ripe virgin into the hands of the inſolent conquerours, ſhee is in danger to be torne in pieces by them, till they among themſelves by the eagernes of ſtriving fall together by the eares, not ſo much as perceiving that another company of raviſhers cometh upon them readie both to diſpatch them and to carry the maid violently away: ſome deſpiſing the things that are alreadie in their power, goe about to finde out by wounding and tormenting the owners what they ſuppoſe to be concealed; they ſearch every darke hole and ſecret corner, with burning torches in their hands; leaſt, having carried out all the ſpoile, they ſhould want ready meanes to ſet the emptied houſes a-fire. You cannot caſt your eyes any where, but you ſhall meet with whole droves of chained captives: the ſtreets are every where ſtrawed over with packes contemned by avarice in compariſon of ſome better things it met withall by the way: armed, unarmed, boyes, horſes, weapons, men, women, houſhold-ſtuffe, enemies, citizens, all are mixed together: nothing is done by advice and counſell. Fortune carrieth the greateſt ſway: the ſad aſpect of the fatall houre cannot but moove the hearts of ſome angry conquerors to compaſſion; whileſt others wearied with ſlaughters ſet themſelves downe, the occaſions to exerciſe their anger upon, and not their anger, failing them; for they doe ſtill looke about with a ſterne countenance, if they could eſpie any frighted ſoules come neere them by an unpro-

unprovident flight: but the greater part of them being growne senseleſſe by the horrible ſight of fire and murders, can neither ſee, nor heare, nor forecaſt any thing; their private agonies alſo being ſtupified by the publike calamities, they exſpect the enemy in their owne houſes, being obſtinately reſolved to die in the middeſt of the deareſt delights of their life: the moſt valiant in the mean time having confirmed their courage with a generous deſperation doe provoke the thickeſt throngs of the incenſed enemies by ſhewing and offering their own naked throats unto them; and being once thoroughly enraged with the laſt madneſſe of dying men, whereſoever the fight taketh them, there they do reſiſt, content yea deſirous to die in the revenge of their ruinated Country: ſome that meane to ſcape, runne into their own death and deſtruction: others that would faine renew the fight, are againſt their wills carried away by the violence of a flying multitude. Thus leaving their ſweet home where they were borne and bred, they cannot but ſometimes ſtay a little and look about, very loath to part; neither ſhould they have any power to ſtirre one foot from the place, unleſſe feare of having their throats cut did make them underſtand that they had beſt, the publike miſeries being paſt redreſſe, ſteale away and follow their own advice, their private hopes, without looking after any guide or any conſent of deſolate multitudes: they meet at length in the gates, where they are heaped one upon another, a great number of them being throwne downe not onely by ſlaughter and a faint wearineſſe of fighting and running, but alſo by crowding and ſtriving to get out firſt: men and horſes, wounded and unwounded, living and dead, ſwords and pikes, bundles alſo of precious things make all but one heape ſtopping up the gates: neither doe the others that

follow,

follow, beare so much respect either to the living or dead, but that they tread and trample upon them to make themselves away: without the gates there is a sad and miserable company of them that are scaped to be seen, filling the wayes with a doleful lamentation, as if but now they had got some leisure to bewaile their own misfortunes, the sight of so many afflicted ones provoking teares by a mutuall miseration. But here also presenteth it selfe in the open fields a great and fearefull spectacle: some fierce conquerours, not abiding any should scape, are instantly at their heeles, persecuting, wounding, taking and killing them they tooke when others were offered: there lie every where scattered upon the bloudy ground all manner of weapõs, dead bodies, whole joynts cut off: and whereſoever valour and anger reentring into the minds of some of the conquered, cause them to disdaine that a few by so hot a pursuit should drive them like sheep, there is for a short while a desperate fight manfully maintained; till they see more and stronger bands of enemies approaching: for then do they begin to leave their anger, and remembring their present fortunes they do take their flight, running with one breath unto remote and unaccessible places; not in great troupes, as before, but every one by himselfe alone, yea purposely shunning one another, least their flocking and running together should still draw the enemies after them.

§ 3. It appeareth now what care the well-willers of Art use to take about the exercising & preparing of their phantasie, seeing they do by a most accurat Imagination designe and make up in their mindes the compleat pictures of all kind of naturall things; and being thus provided, they doe very often examine the works of great Artificers with better successe then the Artists themselves, the severitie and integritie

integritie of whose judgements is often weakened by the love of their owne and the dislike of other mens workes. As for the common sort of people, of them saith a certaine *Painter* very well in *Plutarch**, that *rude spectators and such as are nothing at all acquainted with matters of Art, are like them that salute a great multitude at once; but that neat spectators on the contrarie, and such as are studious of good Arts, may be compared with them that salute one by one: the first namely doe not exactly looke into the workes of the Artificers, but conceive onely a grosse and unshapen image of the workes; where the others going judiciously over every part of the worke, looke upon all and observe all what is done well or ill.* **Tullie* doth call this same facultie of our mind *intelligens judicium*, that is, an *intelligent judgement*. We learne likewise out of the same Author* that Lovers and well-willers of Art were named *elegantes*, that is, *neat and polished men*; and that they on the contrary were called *idiotæ*, that is, *idiots*, the which had no skill at all and did not care for the delicacy of rare workes: *how many things doe Painters see in the shadows and eminences*, sayth *Tullie**, *the which wee cannot see?* Wherefore, *as that kinde of hearing that doth onely discerne the sound*, sayth *Epictetus**, *may very well be called the common hearing; and the hearing that doth discerne the tunes, is now no more a common but an artificiall hearing*; so is there also great difference of seeing: *the sight of one man is better by nature*, sayth *Plutarch**, *then the sight of another: so are likewise the minds of Painters by Art exercised to discerne beautie in all kinde of shapes and figures.* Nicomachus *therfore hath very fitly answered an idiot, that could see no beautie in that same famous* Helena *painted by* Zeuxis, *Take my eyes, sayd* Nicomachus, *and you shal think her to be a goddesse.* *Ælianus**doth attribute this same apophthegme to *Nicostratus*: it doth then appeare that

* *In ipso statim initio libelli de Socratis genio.*

* *De Optimo genere oratorum.*

* *Lib. IV. in Verrem.*

* *Lib. IV. Academ. quæst.*

* *Arriani Epictetus lib. III. cap. 6.*

* *De Amore, apud Stobæū Serm. de Venere & amore.*

* *Var. histor. lib. XIV. cap. 47.*

it is not enough wee ſhould have eyes in our head as other men have, but it is alſo required here that we ſhould bring to theſe curioſities *eruditos oculos*, that is, *learned eyes*, as *Tullie* termeth them, *Parad.* 5.

§. 4. Although now a man doth not at the firſt bring to theſe Arts ſufficiently exerciſed eyes, yet is he not inſtantly to be excluded from the moſt delicate contemplation of Art; ſeeing a man altogether unſkilfull in ſuch curioſities, may very well feel the delight of them, though he cannot give an exact account of his liking. *The vertue and grace ſhining in all the worke*, ſayth *Dionyſius Halicarnaſſenſis* *, *is a moſt wonderfull thing, and ſurpaſſing the power of ſpeaking. What is beſt, is eaſie to be ſeene, and lieth open as well to the Artiſt as to the idiot: but to ſhew the reaſon thereof is very hard, and uneaſie alſo to them that are very eloquent. If therefore any one deſire to be taught by words wherin this ſame power of the worke doth conſiſt, doth not he goe about to aske a reaſon of many other faire things that are hard to be uttered? as namely, in the beautie of bodies, what it is we call comelineſſe: in the turning and winding of a melodious voice, what it is we call a perfect harmonie: in the ſymmetrie or juſt commenſuration of time, what it is we call an orderly concent of voices: and generally in every worke, and in every thing, what it is we call a well-moderated and ſeaſonable opportunitie of time: for every one of theſe things is apprehended by ſenſe, and not by talke.* *Quintilian* propoundeth the ſumme of all this in fewer words; *the learned*, ſayth he *, *underſtand the reaſon of Art, the unlearned feele the pleaſure:* hence it is that both are alike affected with copiouſneſſe and defects; both are alike offended with abruptneſſe; ſoftneſſe doth take them both, and forcibleneſſe doth ſtirre them both alike; both approve of ſteadineſſe, finde out lameneſſe, and loathe all manner of ex-

* *In Lyſiâ.*

* *Orat. inſtit. lib. IX. c. 4.*

excesſiveneſſe. *It is ſtrange*, ſayth *Tullie**, *there being ſo great a difference of working between the skilfull and unskilfull, that there ſhould be ſo ſmall a difference of judging.* The ſame Author ſayth againe in the ſame place; *All do by a ſilent feeling without any art or reaſon diſcerne what there is well or amiſſe in the Arts: they doe the ſame alſo in Pictures and Statues, and other workes, to the which by nature they are not ſufficiently inſtructed.* * *Lib. III. de Oratore.*

§. 5. It is then moſt cleare and evident that ſuch men alſo as are altogether unskilfull in theſe Arts, may admire the workes of rare Artificers, although they cannot exactly judge of them. As for the firſt; *every one*, ſayth *Symmachus* *, *may conſider the vertues of other men: for* Phydias *his* Olympian Jupiter, *and* Myron *his heyfer, and* Polycletus *his canephora, have been admired by them that were ignorant in this Art: the nature of underſtanding goeth a great deal further: and rare things ſhould not have that ſame generall approbation they doe deſerve, if the feeling of good things did not touch them alſo that are inferiours.* So ſayth the ſame Author againe in another place *, *the fame of great men ſhould want celebritie, if ſhee did not content her ſelfe alſo with ordinarie witneſſes:* the words of *Dionyſius Halicarnaſſenſis* are worth noting; *I have learned*, ſayth he*, *in moſt populous Theaters filled with great multitudes of them that had no skill in Muſicke, how all have a naturall proneneſſe and aptneſſe to that ſame proportionable concent we finde in a melodious harmonie, the people crying out upon a very renowned Muſician when he did ſpoile his ſong by ſtirring but one ſtring that was not well tuned; a moſt skilfull piper alſo ſuffering the ſame, when piping untunably, or preſſing his mouth careleſly, he did ſeeme to fall into an unpleaſant kinde of play: for if any one ſhould bid an idiot take the inſtruments and mend what he blameth in the Artificers, he* * *Lib. I. Epiſt. 23.* * *Lib. VIII. Epiſt. 22.* * *De Compoſit. nominum.*

should never be able to doe it; seeing that is the worke of skill, which all have not; whereas the other is the worke of passion or feeling, and Nature hath denyed that to none. As for the second; *Anacharsis* had good cause to wonder, as *Laërtius* reporteth *, how the Artificers in *Greece* did strive, and such as were no Artificers did judge. It is true that he did speake this about their gymnike exercises, nevertheless, it hath place also in these Arts of Imitation; seeing there is very often in the same something of deeper consideration. *Mechopanes was liked for a certain kinde of diligenc, that none could understand, but the Artificers alone,* sayth *Plinie**. *To make up a statue as is fit,* sayth *Epictetus* *, *whose worke doe you take it to be? it is the worke of a statuarie: but to looke skilfully upon such a worke, doe you thinke it requireth no skill at all? certainly it requireth skill also.* *Hermogenes* doth urge the same, *to know how to judge of other mens workes,* sayth he *, *so farre forth as they are neat and accurat or not, whether likewise they are an ancient or a modern worke, cannot be done without some experience in such matters.* The younger *Plinie* sayth also expresly *, *none but an Artificer can judge of a Painter, Carver, Caster in brasse, or worker in clay.* Observe in the meane time, that in these words of *Plinie* we must understand by the name *Artificer*, not such a workman onely as doth really paint and carve, but such a Lover and well-willer of Art as by a rare and well-exercised Imaginative facultie, is able to conferre his conceived Images with the Pictures and Statues that come neereft unto Nature, and is likewise able to discerne by a cunning and infallible conjecture the severall hands of divers great Masters out of their manner of working. *To the triall of Picture,* sayth *Tullie**, *there is also use made of them that have some skill in judging, though they are altogether ignorant in doing.* The same Orator sayth againe

* *Lib. I. de Vitis Philos.*

* *Lib. xxxv. nat. hist. c. 11.*

* *Adriani Epictetus li. II. cap. 24.*

* *Lib. I. de Formis orationum.*

* *Lib. I, Epist. 10.*

De Optimo genere oratorum.

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in another place *, *if I were to ſpeak of a player, and did maintaine that he cannot give ſatisfaction in his geſtures without ſome skill of well-behaving himſelfe and dancing; there is no need that I my ſelfe, for ſaying ſo, ſhould be a player; but it is enough that I doe ſhew my ſelfe a diſcreet cenſurer of another mans work.* *Plutarch* doth attribute unto the great and good *Aratus* of *Sicyon* a learned judgement in Pictures. *Vindex* likewiſe, a moſt noble *Romane*, is highly commended by *Statius Papinius* for his rare judgement in all kinde of Art, *who dareth ever ſtrive with Vindex*, ſayth he *, *to diſcerne the old drawings of the Artificers, and to reſtore his Author unto ſuch ſtatues as have no inſcription? he ſhall ſhew you what braſſe* Myron *belaboured with a watchfull diligence: what marble got life by the carving-iron of the laborious* Praxiteles: *what ivorie was ſmoothed by* Phydias: *what ſtatues doe as yet retaine the breathing infuſed into them by* Polycletus *his furnaces: what line doth a farre off confeſſe the ancient* Apelles: *for* Vindex *doth follow this paſtime, as often as he layeth downe his Lute: the love of ſuch things doth call him ſometimes a little aſide from the habitation of the* Muſes.

* De Oratore.

* Lib. IV. Sylv.

§ 6. There are every where in our age alſo a great many of noble deſcent and eminent places, who having made an end of their urgent affaires, doe after the example of this ſame *Vindex* recreate themſelves in the contemplation of the divine workes of excellent Artificers, not onely weighing and examining by a ſecret eſtimation what treaſures of delight and contentment there are hidden in them, but ſometimes alſo viewing and examining therein every little moment of Art with ſuch infatigable though ſcrupulous care that it is eaſie to be perceived they do not acknowledg any greater pleaſure. *I doe not count him free, that doth not ſometimes doe nothing; and the true fruit of leiſure is not a*

continuall bending of the minde, but a relaxation, sayth *Tullie**; *yet are the wits worne out by a daily toile about civill affaires, most of all repaired by the sweetnesse of such like things,* sayth *Quintilian**. *Even as men that are used to a daily course of labour, when they are hindred from following their worke by reason of tempestuous weather, doe passe their time with a ball, cockall, dice, or else devise themselves at their owne leisure some other game; so doe they that are excluded from the worke of publike affaires, either by the iniquitie of times, or else by granting unto themselves some holy-dayes, follow altogether the delight of* Poësie, Geometrie, Musicke, *sometimes also finding out some new studie and play,* sayth *Tullie** : *for as grounds are much the better for the change of severall seeds,* sayth the younger *Plinie**, *so are our wits refreshed somtimes with one, sometimes with another meditation.*

* *Lib. II. de Oratore.*

* *Orat. instit. lib. X. cap. 1.*

* *Lib. III. de Oratore.*

* *Lib. VII. Epist. 9.*

§. 7. That the lively spirits of eminent men are most of all drawn by the sweetnesse of this delight, doth deserve no admiration. *Whatsoever is faire, is able also to stirre a stone,* sayth *Epictetus* *. *The beautie of the bodie moveth our eyes by a decent composition of the limmes,* sayth *Tullie**, *affoording us the greatest delight, because all parts doe agree among themselves with a pleasant comelinesse. Aristotle* being asked wherefore men doe love faire things, answered, This is a blind mans question*. Although now faireneſſe of beautifull bodies doth very much take our mindes, yet are wee more ravished by an accurat Imitation of this same beauty: for our thoughts cheered up and elevated by the contemplation of an absolute Imitation of perfect beautie, cannot containe themselves any longer, they doe leape as it were for joy, being extolled with the gallant bravery of what the eye beholdeth; not otherwise rejoycing in the good successe of Art, then if all we doe see were the worke of our owne

* *Arriani Epict. lib. III. cap. 23.*

* *Lib. I. de Officiis. vide quoque Isocratem in Helenæ encomio.*

* *Laert. lib. V. & Stobæus Serm. de Laude pulchritudinis.*

owne hands. *Whosoever wrastleth with brasse or iron, taming Nature by Art, doth bestow the discipline upon the lovers of Art, teaching them by what methods brasse is made obnoxious to our wills,* sayth Saint *Basil**. *Such as doe view the beautie of statues, feele their eyes held by what they saw first: but otherwhile turning their sight upon some other parts, they beginne to doubt what they had best consider first,* sayth *Hiemerius**. *Our sight viewing cast-workes, pictures, carved workes, and such like things made by the hand of men, when it findeth the sweetnesse and beautie that is in them, contenteth it selfe and desireth nothing more,* sayth *Dionys. Halicarnassensis**. Seeing then that in the contemplation of the rare workes of Art, we are not so much taken with the beautie it selfe, as with the successfull boldnesse of Art provoking Nature to a strife, it falleth out that not onely the Imitation of faire but of foule things also doth recreate our mindes, *We love to see a painted Lizard,* sayth *Plutarch**, *or an Ape, or the face of* Thersites; *not for any beautie there is in them, but in regard of the similitude: for though every foule thing by nature is hindred from seeming faire; yet is the Imitation alwayes commended, whether shee doth expresse the similitude of things foule or faire.* See also the same *Plut. lib.* v. *Sympos. probl.* 1. where he doth instance more upon this point.

* *Basilius Seleucis episcopus, orat. xiv.*

* *Apud Photium.*

* *De Compos. nominum.*

* *De Poetis audiendis.*

§. 8. Idiots then and such as never felt the power of these Arts, may very well cease to wonder what maketh great and vigorous wits sticke so close to the contemplation of Pictures and Statues; seeing it is most certaine, that *the satietie of good things is not so easily attained unto,* sayth *Symmachus**, *and things delightfull doe then most of all sollicite our minde when they seeme to fill it.* Teastie and ambitiously severe censurers also have but small reason to finde fault with such great and wealthy men as with an excessive cost do buy

* *Lib. IV. Epist. 16.*

for

for strife all manner of Art, valuing the rare works of great Masters according to the delight & contentment they find in them. *I am of opinion*, sayth *Tullie**, where he speaketh of the workes of Art, *that we are to consider those things as they are esteemed in their judgments that are studious of such things.* Neither is it unlikely that brave and generous men sometimes might resolve of their owne accord to raise the price of Pictures and Statues, because they could not endure that such honest and innoxious delights should be generally condemned and contemned; it seemeth therefore that they have followed the praise-worthy course taken by *Apelles*, when it did grieve him to see how little the rare workes of *Protogenes* were regarded at *Rhodes*. *The Rhodians*, sayth *Plinie* *, *made very small account of* Protogenes, *as domesticall things use alwayes to be slighted. Wherefore when* Apelles *asked him the price of his workes, he set them upon a very poore price; but* Apelles *offered him fiftie talents, noising abroad that he bought them to sell them for his owne workes. This same fact made the* Rhodians *to understand their owne Artificer. Neither would* Apelles *yeeld unto them, till they had raised the price.*

* *Lib. IV. in Verrem.*

* *Nat. hist. lib. xxxv. cap.* 10.

§ 9. Whosoever therefore had rather lay out his monies upon honest and harmlesse occasions, then to waste his patrimony with the mad sport of dicing and all other kind of luxury, doth not deserve any blame. The great Captaine *Marcellus*, as it is reported by *Plutarch* in his life, having conquered *Syracuse*, filled the Citie of *Rome* first of all with the knowledge of Greeke delicacies: and when others did reprehend him for doing so, he thought it better to slight their reprehensions and reproches, glorying in what he had done. *Every one is drawn by a peculiar delight*, sayth *Virgil**: they commit therefore a grosse error, which measure the inclina-

* *Eclogâ 2.*

clinations of other men by the recreations they themſelves have made choice of by a particular inſtinct of nature: *for all things doe not ſeeme faire unto all men; neither doe all men judge all things to be worth their paines*, ſayth *Ælian**. *Let us therefore beare with the recreations of other men*, ſayth the younger *Plinie**, *that they likewiſe may beare with ours*. The following words of *Seneca* doe containe a very grave and ſober admonition; *What can you alleadge*, ſayth he*, *why that man is not as well to be pardoned that ſeeketh a great name by marble and ivorie, as any other that gathereth up the workes of unknowne yea ſometimes alſo diſallowed Authors, whileſt he himſelfe ſitteth gaping among ſo many thouſand Bookes, delighting in nothing ſo much as in the out-ſide and bare titles of his Volumes?* But by chance ſhall any one grant mee now that men of great meanes and of a greater minde may pleaſe themſelves in the fruition of theſe honeſt recreations, and yet ſhall they not ceaſe to blame other men of meaner ſort and condition, who not conſidering their owne poore eſtate, run moſt greedily after ſuch barren and unprofitable delights as cannot be maintained without an exceſſive expence of money and time. To anſwer them therefore that can ſpare ſo much leiſure from their owne affaires, as to meddle with the doings of other men; let them firſt underſtand, that they miſtake the whole matter groſly; ſeeing men of ordinary eſtates need not ſpend themſelves that way as to undergoe the charges of buying, ſince great and generous ſpirits, furniſh their houſes with ſuch things not onely for their owne private contemplation, but alſo for the free uſe of ſuch as doe profeſſe themſelves to be Lovers and well-willers of Art, thinking their coſt well beſtowed when many doe daily reſort to their galleries. Let them ſecondly know, that they are not well adviſed when they

* *In præfatione libri primi de animalibus.*

* *Lib. IX. Epiſt. 17.*

* *Cap. 9. de Tranquill. animi.*

goe about to brand these most commendable recreations with the nick-name of barren and unprofitable delights: for how can that same contemplation deserve the opinion of an unfruitfull and idle exercise, by whose meanes wee doe understand the true beautie of created bodies, a ready way to the consideration of our glorious Creator? besides that this same exercise, like a most sweet Musick to the eye, doth cleare up all heavinesse and sullen drowsinesse of the mind: it worketh in us also, by the examples of things past, a perfect love of innocence: it doth bridle the most violent passions of love and anger. So is it that **Propertius* propounding diverse wayes how to be rid of love, maketh mention also of this same delight. *Plutarch* likewise teacheth us that malice and revenge cannot settle their seate in such hearts as doe delight in these delicate elegancies. I know well enough that there may be some who making a shew of following such harmlesse pastimes, doe in the meane time under that pretence entertaine all manner of harmfull and most dangerous plottes: of them I doe not speake: my discourse meaneth them onely that doe not faine. Looke well into them, and you shall take them to be some remnant of the golden age: for who is there whose heart hath been once rightly possessed with the sweet humanitie of such liberall delights, that doth slavishly stoope under the tyrant love, or that suffereth himselfe to be driven whither soever desperate Ambition pusheth him? They envie no body, they despise no body, they doe not lend their eares to backbiting and slanderous tales, they doe but imagine well-hung chambers and well-furnished galleries: this doe they make the height of their cares, the height of their wishes, propounding themselves hereafter an innoxious and a happie life: and if perchance they fall out with some bodie,

* *Lib. III. Eleg.* 20.

bodie, yet is there nothing so easie as to bring them instantly to a true and hearty reconciliation, chiefly if they can but learne that he against whom they have a quarrell, doth not altogether abhor from the love of those things they themselves doe like. *Polemon* observed this very well: for when a certaine man that spent a great deale in buying of neat seales, as *Plutarch* reporteth*, fell out with him in very foule termes, he answering him never a word, but fixing his eyes and minde earnestly upon one of his sealing rings, began to consider it most diligently. Whereupon the man filled with joy, left his railing, and *Not so Polemon*, sayd he, but view it in a good light, and you shall finde it a great deale fairer. *For sooth the wit of man is softened by gentle Arts, and our manners are sutable to our studies*, sayth *Ovid**. *Snow doth continue longer in rough and untilled grounds*, sayth *Petronius Arbiter**, *but whersoever the ground is tilled, there doth the slender frost vanish away whilest you are yet speaking: even so doth anger fix her seat in our brests, occupying rude and fierce minds, but passing by the learned and gentle ones. Virgil*, when he doth describe how *Æneas*, after a world of miseries endured by tempest, landing in *Afrike* came to the new Citie of *Karthage*, hath a notable place and worth our consideration: *Here hath a new occasion lessened his feare, giving him some hope of safetie*, sayth *Virgil**; *for whilest he staying for the Queene vieweth every thing in a great Temple; whilest he doth also wonder at the fortune of the new Towne, at the labour of the worke, as also at the emulation of the workmen; he seeth the whole description of the most famous Trojan warre painted in a very good order.* Agamemnon, Priamus, *and* Achilles *terrible to them both were not wanting in that same picture. Standing still therefore, and weeping, What place is there now, O* Achates, *sayth he, what Countrey is there that is not filled with the*

* *De Irâ cohibendâ.*

* *Lib. III. de Arte.*

* *In Satyrico.*

* *Lib. I. Æneid.*

fame of our labours? Looke, here is Priamus, *here is the reward for praiſe, and teares alſo for the miſeries of mortall men: put away all feare: this fame ſhall bring us ſome ſafetie. Having thus ſpoke, he fed his eyes with the repreſented picture, fetching many a deepe grone, and watering his cheekes with a large river of teares.* Out of theſe words of *Virgil* doth the ancient Commentator *Servius* inferre this leſſon, *All* Æneas *his care was about the manners of the* Africans; *but now doth he quiet himſelfe upon ſight of this Picture: for as many as doe paint ſuch kinde of warres, cannot but love vertues and be touched with a moſt lively commiſeration of the grievous miſ-fortunes of other men.*

§ 10. As many then as have courages equall unto their vaſt eſtate, may thinke their good name well enough ſecured, and need not feare any juſt reproach when they take their fill of theſe no leſſe profitable then delectable contemplations; remembring onely to moderate this ſame incredible delight with ſo much diſcretion, as not to ſuffer the memorie of their owne greatneſſe to be aboliſhed by the vehemencie of their too fond affection; ſeeing the greateſt that are cannot maintaine the authoritie of a great and glorious name, as long as they goe about to uphold the worthineſſe of theſe Arts by the loſſe of their owne dignitie. How dreadfull was the Majeſtie of the *Romane* Emperours in the whole world? annd yet could not *Adrian* the Emperour ſcape the bitter cenſures of *Apollodorus* the Architect, as *Xiphilinus* reporteth, becauſe he did applaud himſelfe too much for his skill in painting of Gourds. The King *Antiochus*, ſurnamed *Epiphanes*, as *Polybius* witneſſeth *, did likewiſe beare the blame and receive the contempt of his immoderate love towards theſe Arts. *Plutarch* his good advice ſeemeth therefore to deſerve golden Letters. *When*

* *Apud Athenæum lib. V. Deipnoſoph.*

we

we doe wonder at any thing done, sayth he*, *it doth not instantly follow that we should desire to doe the same. When* Philip *the King heard his sonne in a banquet play very sweetly and artificially upon a musicall Instrument, Are not you ashamed, sayd he, to play so finely? for it sufficeth if a King doth shew himselfe now and then at leisure to heare Musicians, and he honours the Muses enough when he is content sometimes to be a spectator of them that play for strife: but the self-practising of such mean Arts bringeth to passe that our earnest endeavour about unprofitable things serveth for a witnes of our sloathfulnesse in greater matters. Neither is there any generous young-man the which having seen the* Jupiter *consecrated at* Pisa, *desireth to be* Phydias; *so doth no bodie also desire to be* Polycletus, *how ever the image of* Juno *consecrated at* Argos *pleaseth him. A generous young man may very well be taken with an honest love of* Poësie, *and yet shall he not instantly wish himselfe to be* Anacreon, Philemon, *or* Archilochus: *for it is not necessary that when the worke delighteth us as being pleasant, that we should therefore thinke the work-men worth our imitation.* We have as yet considered the *Art of Painting* in her first beginnings, or rather in her swadling clouts and cradle; it followeth now that wee should consider in the next Booke the progresse of this same Art, and what hath set her on foot.

* *In Periclis vita circa initium.*

(·.·)

THE SECOND BOOKE.

THE ARGUMENT.

THE naturall proneneſſe which is in us of imitating all manner of things created, as it hath ever been furthered and advanced by the ready helpe of our Phantaſie, ſo are there many other cauſes which have ſtrangely cheriſhed up this moſt forward inclination of our all-attempting natures: but among ſuch a great number of ſeverall cauſes as are known to have promoted theſe Arts of Imitation, wee muſt needs preferre God the onely fountaine of good things above all the reſt; whoſe infinite goodneſſe

neſſe was forthwith ſeconded by the diligent benevolence of loving Parents, ſeeing they could not thinke their children well provided for, untill they had found out for them a good and carefull Maſter; the young men therefore being once by the helpe of their truſty Maſters admitted to the ſecrets of art, and being afterwards left to work out the reſt by their own induſtry, if they meant to depart from the wholſome precepts of their Teachers, were kept in awe by the feare of moſt ſevere and ſtrict lawes made againſt the corrupters of art; but if they had on the contrary ſo much good nature as not to forſake the ſinceritie of their firſt inſtitution, then did the Emulation of others that took a good courſe keepe them alſo in the right way; and becauſe the Ancients in a prodigious plainneſſe of art did not ſo much ſtudy to have their workes commended for the choice exquiſitneſſe of coſtly colours, as for the power and force of art it ſelfe, theſe emulators alſo could not but be

mind-

mindfull of that same simplicitie of art; their hearts were in the mean time filled with a wonderfull sweetnesse of art delighting it selfe in this same plaine and prosperous way of emulation; and gathering strength out of the manifold and everywhere obvious use of these arts; as also out of the Honourable estimation these arts are held in with all men; whereupon, having once felt the tickling pleasure of the much desired glory, they did merrily resolve on a most confident boldnesse of art; remembring alwayes and above all things the Care due unto such grave and serious arts; expressing likewise this sollicitude of theirs by a praise-worthy Ingenuitie, in calling both artificers and idiots to assist them; but as the heat of emulation, the desire of glory, and other causes here alleadged, were much holpen by the publike felicity of peaceable and flourishing times; so did the private fortune of the Artificers, by I know not what hidden means, bring them to a good and joyfull end.

Lib. II. Chap. I.

GOD Almightie and Nature have queſtionleſſe been a maine cauſe of the wonderfull encreaſe of theſe Arts of Imitation. *Certainly*, ſayth *Philoſtratus* *, *if any man will ſpeake after the manner of Sophiſts*, Picture *is an invention of the Gods, as well for that ſame painting which the ſeverall ſeaſons of the yeare doe paint the meads withall, as for thoſe things that doe appeare in the skie.* Would not you thinke the Sophiſts to be quick-witted and wonderfull eloquent men, ſeeing they cleare ſuch a great point in a few words? The medowes forſooth garniſhed with flowers, and the heaven diſtinguiſhed with ſeverall figures made up of ſtarres and clouds are a ſufficient proofe of what they ſay; though it be very certaine, that the moſt pleaſant tapeſtries of the fields doe not ſo much helpe the Art as they doe delight the ſpectator; that the wit of man hath ſet forth the conſtellations after the image of living and lifeleſſe things; that the uncertaine ſhapes of clouds moſt commonly are likened unto any thing our wandring minde conceiveth. The image of *Pallas* alſo, knowne by the name of *Palladium*, and all other Statues celebrated by antiquitie, as if they were fallen downe from heaven, are no warrantable argument to referre theſe Arts to the

* *In Proœmio Iconum.*

Gods: none but vaine men, tell such tales; none but fooles, entertain them: since it is evident that mighty Kings have taken a singular delight in preparing such false miracles to deceive their miserable posterities withall. How odiously tedious was the Citie of *Ephesus* in vaunting her selfe to bee *the keeper of the great goddesse Diana, and of the Image which fell down from Jupiter*; * and yet was shee for all her crackling and boasting, abused by a statue brought from *Alexandria*: for *Ptolemæus* the King having sent every where for the most famous carvers to make secretly an accurat image of *Diana*, when it was finished, hee prepared a royall banquet for the Artificers, the banquetting-house being first undermined; wherefore none of them could escape, but all were in the midst of that fatall feast swallowed up by the ruine of the place; and so, the true authors of the noble worke-manship being taken away, it was easie enough for the King to make any one beleeve that such a compleat worke was sent down from heaven: see *Suidas*, or rather *Isidorus Pelusiota* *, for *Suidas*, hath borrowed this storie from him.

* *Act. xix, 35.*

* *Lib. IV. epist. 207.*

§. 2. Seeing then that both the Sophisticall and Historicall proofes come to nothing, it may seem best that we should returne to *the first men, the which*, as *Censorinus* speaketh *, *were created out of Prometheus his soft clay: for so did Democritus Abderita first of all hold, that men are made out of water and slime:* this is questionlesse our safest way: seeing no wise man doth acknowledge any other *Prometheus*, besides that power of Divine Providence expressed by *Moses* in the history of the creation: see *Genes.* II, 7. compared with *Lactantius divin. instit. lib. II, cap.* 11. see also *Tertullian. de Resurr. carnis. Fulgentius lib. II. Mythol. Basilius Seleuciæ episcopus orat. II. Gregorius Nyssenus de Hominis*

* *De die natali, cap. 4.*

minis opificio, cap. 22. whence it is that the same *Gregorius* in another place * calleth man *an earthen statue:* and *Suidas* speaking of *Adam*, saith, *this same was the first statue, the image named by God, after the which all the Art of carving used by men receiveth her directions:* so was then *Adam* the first statue made by God, as *Lots* wife was the second, see *Genes.* xix, 26. *Remember* Lots *wife*, saith our Saviour, *Luke* xvii., 32. least therefore wee should quickly forget her, shee seemeth to have been turned into a durable materiall, for *Plinie* * doth mention some kind of salt which after the manner of stone quarreys withstandeth iron: although the miraculous preservation of that statue doth not seeme to require that wee should conceive any such durableness of I know not what materiall: *shee waxed stiffe*, saith *Aur. Prudentius* * *being consolidated into a kind of brittle metall; and the woman standeth turned into a stone apt to be melted, keeping still her old posture in the same salt-stone image; her comlinesse, her ornaments, her fore-head, her eyes, her haire, her face also looking backward, with her chinne gently turned do retain the unchangeable monuments of the ancient offence: and although shee melteth continually away in salt sweat, yet doth the compleatnesse of her shape suffer no losse by this same fluidnesse; neither can whole droves of beasts impaire the savory stone so much, but there is for all that liquour enough left to licke, and the wasted skinne is ever renewed by the losse:* the pattern of the Tabernacle shewed unto *Moses* upon mount *Sinai* may also be referred to this place, see *Exod.* xxv, 40. the brasen serpent made by *Moses* according to Gods expresse command, see *Numb.* xxi, 9. the patterne of the Temple of *Jerusalem* delivered unto *Solomon* by his father David after the prescript God had made with his owne hand, see 1. *Chron.* xxviii, 19. the Prophet

* *Orat. I. de Beatitudinibus.*

* *Nat. hist. lib. xxxi, cap. 7. vide quoque Solinum, cap.* 31.

* *Hamartigenia.*

Ezechiel, to the end he might propound more lively unto the inhabitants of *Jeruſalem* what dangers there did hang over their heads, received a command from God to pourtray the citie of *Jeruſalem* upon a tile, and lay ſiege againſt it, and build a fort againſt it, &c, ſee *Ezechiel* IV, 1. but moſt of all are *Bezaleël* and *Aholiab* to bee mentioned here, of whom God himſelfe witneſſeth, *Exod.* xxxi. and xxxv, that hee called them by name to make the Tabernacle, and that hee had not onely filled them with the ſpirit of God to deviſe curious workes to worke in gold, and in ſilver, and in braſſe, but that beſides all this ſkill hee put in their hearts to teach others: the picture alſo of our Lord and God Chriſt Jeſus, made without hands, may bee alledged here in this place as it is related by *Damaſcenus*, *Cedrenus*, and other writers of Eccleſiaſticall hiſtorie.

Augarus the King of *Edeſſa* having wraſtled many yeeres with a very grievous and moſt troubleſome diſeaſe, heard ſomething of the divine miracles of our Bleſſed Saviour: hee took therefore a reſolution to invite him friendly by letters to come to his Citie; and having ſent *Ananias*, one of his footmen, that had ſome ſkill alſo in painting, hee charged him that, if hee could not bring along Chriſt himſelfe, hee ſhould at leaſt bring back his picture drawne after the life. *Ananias* having delivered the letter, began tofixe his eyes upon Chriſt, that hee might obſerve and put up in mind the true lineaments of his face and body; but being hindered by the importunateneſſe of a crowding multitude, hee betooke himſelfe to a ſtony place of a reaſonable height, to note from thence, and to draw quietly the true ſimilitude of him, whom the King his maſter was ſo deſirous to ſee: yet all to no purpoſe: ſeeing our Saviour

our did change his countenance as often as *Ananias*, having begunne to draw, meant to obſerve him further: howbeit our Bleſſed Lord at length granted him his deſire: for having called for water to waſh his face, and having wiped his face with a foure double linnen cloath, hee ſent unto *Augarus* by the hands of *Ananias* his owne image expreſſed in the towell, together with an anſwere to the letter. *Aſterius* biſhop of *Amaſa*, and the other writers which wrote Church hiſtories beſides him, make mention of our Saviours braſen ſtatue erected by the woman hee had healed of a bloody iſſue. See *Photius.*

§. 3. For as much then as Almightie God hath vouchſafed us ſo many examples of the Art of painting and caſting, commending theſe Arts not onely by his own example and command unto us, but enabling alſo the Artificers thereunto by his Spirit, wee may very well affirme with *Theodoretus* *, that God is the author and ſupporter of theſe Arts: neither were the heathen men ignorant of the truth of this point: *the ſeeds of all Arts are deeply graffed in us, and God by a ſecret maſterſhip doth bring the witts to light*, ſaith Seneca *: *there is an humane reaſon*, ſaith Epicharmus *, *there is alſo a divine: the humane reaſon buſieth her ſelfe about our life and neceſſary proviſion: the divine on the contrary accompanieth us when wee doe goe about the practiſing of Arts, teaching us alwayes what is fit to be done: for man hath not found Arts, but God bringeth them forth: and humane reaſon it ſelfe proceedeth from divine reaſon: Julianus* the Emperour ſpeaketh alſo very neately to this purpoſe, *even as birds being made to flie, fiſhes to ſwimme, and harts to runne* ſaith hee *, *need not bee taught any of theſe things; for though a man ſhould goe about to tie them, and to pinne them up, yet will*

* *Serm. IV. de Providentiâ.*

* *Lib. IV. de Benef. cap. 6.*

* *Republicâ.*

* *Orat. VII.*

will they for all that ſtrive to uſe thoſe parts which they know themſelves to prevail in: ſo is mankind likewiſe (whoſe ſoul ſeemeth to be nothing elſe but a reſtrained reaſon and ſcience, or rather facultie, as wiſe men terme it) deſirous to learne, to ſeek, and curiouſly to dive into all things, eſteeming ſuch an employment to be moſt proper unto his nature: and unto whomſoever a favourable God doth ſpeedily releaſe theſe bonds, bringing the facultie to ſome operation, the ſame doth inſtantly attain to the ſcience: ſee alſo *Maximus Tyrius, Diſſertat. XL.*

§. 4. Nature in the mean time, a moſt fertil Artificer of good and bad, hath not beene idle; but ſhe exerciſeth the right of her moſt powerfull government after ſo licentious a manner, as if ſhee would have us know that it fitteth her beſt to delight her ſelfe ſomewhat in the varietie of things, ſeeing the labour of bringing forth all things is chiefly hers: although, *what is Nature elſe*, ſaith *Seneca**, *but God and a divine power infuſed into the whole world and every part of the world:* to ſpeake then ſomthing about the miracles of all-atchieving Nature, I ſhall not ſtudie to expreſſe in words *the unſpeakable ſubtiltie of flowers*, as *Plinie* ſpeaketh*, *ſeeing no man is ſo well able to ſpeake, but Nature is ſtill a great deal better able to paint, eſpecially when ſhee meaneth to make her ſelfe ſome ſport in the midſt of her jolly fertilitie.* I ſhall likewiſe forbeare to relate *the checker-worke, like Oyſter-ſhells of Pergamus*, mentioned by *Apuleius**, as alſo *the Peacockes, together with the ſpots of Tygers, Leopards, and ſo many more painted creatures*, as *Plinie* ſpeaketh*: for though ſuch things doe ſufficiently delight the lookers on, yet doe they not inſtruct the Artificers. Leaving therefore all ſuch kind of things, I ſhall but mention here *the manifold picture of gemmes, the partie-coloured*

* *De Benef. lib. iv, cap. 7. quemadm. & Naturalium quæſt. lib. II. cap. 45.*
* *Lib. XXI, nat. hiſt. cap. 1.*
* *In Apologiâ.*
* *Nat. hiſt. l. VII. cap. 1.*

ſpots

ſpots of pretious ſtones, as *Plinie** *doth ſpeak*: and among all theſe I cānot but remember *the royal fame of a gem that ſame Pyrrhus had which made warre againſt the* Romanes: *for it is reported of him that he had an Agathe wherein the nine Muſes and* Apollo *holding of a Lute were diſcerned*; *the ſpots, not by Art, but by Nature ſo being ſpread over the ſtone, that every one of the Muſes had her peculiar mark. Plin. nat. hiſt. lib.* xxxvii, *cap.* 1. ſee alſo *Solinus, cap.* 12. Lovers of all kind of curious rarities uſe to call ſuch a caſuall painting of Nature, as commeth neere unto Art by the name of *Gamahè*; and becauſe of late ſome have undertaken to gather up divers examples of theſe wonders of Nature, I would have him, that is deſirous to know ſomthing more concerning them, reade the firſt chapter of *Gafarellus* his booke, publiſhed in French with the title of Curioſities unheard.

* *Lib.* II. *nat. hiſt. cap.* 93.

§. 5. Although now theſe miracles of Nature may ſeem to fall out by meere chance, yet can wee not think it to be a caſuall kind of picture, when many generations iſſuing forth out of one man, who had a certaine marke, do conſtantly retaine the ſame marke in ſome part of their bodies, receiving it as by the ſucceſſion of a moſt ſure and perpetuall inheritance.

What chance, I pray you, could it be, that *Seleucus* the King having had upon his thigh a compleat figure of an anchor, his off-ſpring alſo ſhould keep the ſame long after him? and yet is this credibly reported in *Appianus* his Syriack Hiſtory: ſee alſo the xv. book of *Juſtine*, and *Auſonius* in the ſecond of his famous cities. The progenie of *Pelops* had ſuch another marke; and *Iphigenia* ſhould never have knowne her brother *Oreſtes*, if ſhee had not ſpied an Olive tree upon his right ſhoulder, the marke of

of the *Pelopeian* race: see *Cedrenus. Those that were at* Thebes *called* Sparti, *carried also the image of a speare in their bodies, as a sure marke of their linage; and as many as had not that marke, were esteemed to be none of them,* saith Dio Chrysostomus*: *the* Sparti *are discerned by their speare, the* Pelopeians *by their shoulders, the great* Themistius *by his eloquence,* saith Gregory Nazianzene*. see also *Julianus* the Emperour *orat. II. de rebus gestis Constantii imp.* and *Zetzes* upon *Lycophron* his *Cassandra:* but above all the rest, doe the words of *Plutarch* deserve to bee remembred here; *the warts, moles, and blemishes in the eye of parents,* saith hee*, *not appearing in the children, do sometimes break out againe in the Nephewes: and a Grecian woman being accused of adultery, because she had brought forth a black childe, was found to be the fourth generation of an* Æthiopian. Python *being one of the* Sparti, *who died but a little while agoe, had a sonne that brought forth in his body the figure of a speare; the similitude of this same generation after an intermission of so many yeeres starting up a fresh in him, as out of a deep gulfe.*

* *Orat. IV. de Regno.*

* *In epistolà ad Themistium.*

* *De iis quos divina vindicta tardè assequitur.*

§. 6. These pictures of busie Nature might seem wonderfull, if shee had rested here, and not proceeded further to a more admired attempt of making statues: thus is it that many high mountaines and promontories draw their name and fame from the resemblance of living and lifelesse creatures: see *Eustathius* upon the 89. and 157. verses of *Dionysius* his description or circuit of the world: many plants also are knowne by the name of those things whose similitude Nature represented in them; as is clearely to bee perceived in that same never enough admired Mandrake: see *Theophrastus, Dioscorides, Plinie, Columella:* yea Nature hath sometimes brought forth out of her rich

rich bosome perfect patterns of Art, if it be true what *Carneades* * reporteth, that namely in the stone-quarreys of *Chios*, a stone being cleft in sunder, there was found in it the head of a little *Pan*. *Plinie* doth also relate * how in the *Parian* stone-quarreyes, a great stone being split by the wedges of the worke-men, there did appeare within an image of *Silenus*. *Tzetzes Chilial. VII*, *Hist.* 144. and *Chil. VIII*, *Hist.* 213. speaketh of the dracontian stones.

* *Apud Ciceronem lib. I. de Divinat.*

* *Lib.* xxxvi. *nat. hist. ca.* 5.

CHAP. II.

THe earnest care of good and loving Parents did follow upon the said introduction afforded by God and Nature; seeing Parents could never give any satisfaction to the tenderness of their affection, untill they saw the comfort of their life and the hope of their decaying yeeres setled into a good course of breeding: so was this same duty of Parents much urged by the most grave and continent Philosopher *Crates*, who was often wont to say, as *Plutarch* * reporteth, that a man should doe very well to climbe up to the top of the most eminent places of the towne, and to cry out continually unto the eares of all, *Foolish men, what aile you, that you take so much paines to possesse riches, and care so little for your children, unto whom you mean to leave them? Diogenes* therefore, according to *Ælian** his relation, when hee saw that the *Megarians* took more care for their cattell then for their

* *De Liber. institutione.*

* *Var. hist. xii*, 56. *Laertius, lib. VI. Plut. de Amore divitiarum.*

their children, said, that hee had rather bee a *Megarian* his ramme then his sonne. The greatest part of the most polished *Grecians* in the meane time did mightily detest that grosse errour of the *Megarians*, and would not only have their children throughly skilled in all kind of necessary sciences, but would have them taste also these more curious Arts: *the* Grecians *for the most parte*, saith *Aristotle**, *did teach their children the Art of painting; least they might be deceived in the buying and selling of vessells and houshold stuffe: or rather, that they might improve themselves in the true knowledge of perfect beautie: Varro* likewise in his treatise of the education of children speaketh even to the same purpose: *Shee that hath not learned to draw*, saith hee*, *cannot be able to judge what is well painted by the embroderers or weavers in the counterpoints of bolsters*: it doth then appeare by these words of *Varro* that not the *Grecians* only, but the *Romanes* also would have their children bred after this manner: and *Plutarch* teacheth us in the life of *Paulus Æmilius*, that this Noble Captain had as well sculpters and painters among the masters of his children, as Sophists and Rhetoricians: yet can wee not denie but that this same custome of breeding hath beene more frequent in *Greece*, seeing *it was brought to passe by the authoritie of* Pamphilus, *saith* Plinie*, *first at* Sicyon, *and afterwards in all* Greece, *that free-borne youths should be taught before all things a certain kind of painting in box-wood, and that this same Art should be received into the first rancke of liberall sciences: although it hath ever been so honoured, that none but free-borne might exercise the said Art, and such afterwards as were at least of an honest condition: with a perpetuall prohibition, that none of the servile sort of men should be trained up to the knowledge of this Art: so was there also in this Art, and*

* *Lib. VIII, Polit. cap. 3.*

* *Apud Nonium in Plumarium.*

* *Lib. xxxv, nat. hist. cap. 10.*

in

in the Art of graving never any one famous that was of a ſlaviſh condition. Galen therefore giveth us a very good and wholſome advice, expreſſing withall the true reaſon why theſe Arts are to be rancked with the liberall ſciences; *Wee are to exerciſe an Art*, ſayth he*, *that may ſtay with us all our life time: and as ſome Arts are rationall and reverent, ſome on the contrary contemptible and exerciſed onely by the labour of the bodie; ſo is it alwayes better a man ſhould addict himſelfe to the firſt ſort of Arts; for the ſecond ſort uſeth to forſake and to diſappoint the Artificers when they waxe olde: of the firſt ſort are* Phyſick, Rhetorick, Muſicke, Geometrie, Arithmetick, Logick, Aſtronomie, Grammar, the knowledge of civill lawes. *Joyne unto theſe, if you will, the* Arts *of* Carving *and* Painting; *for though their worke doth demand the help of our hands, yet doth it not require youthfull ſtrength.*

* *In exhortatione ad perdiſcendas artes.*

§ 2. Seeing then that Grecian children by an uſuall cuſtome of the Country did firſt of all beginne with the rudiments of theſe Arts, it ſhall not ſeeme ſtrange to any one that weigheth the fore-mentioned words of *Plinie*, why *Sicyon* is called by the ſame Author * *patria picturæ*, that is, *the native Country of picture.* So ſayth *Strabo** likewiſe, that *the Arts of Painting and Carving, with all ſuch kinde of workmanſhip, were moſt of all augmented at* Corinth *and* Sicyon. Of *Corinth* ſayth *Oroſius**, that *for the ſpace of many generations it hath been a ſhop of all* Arts *and* Artiſts, *yea a common* Mart-towne *of* Aſia *and* Europe. Of *Sicyon*, ſee *Plutarch* in the life of *Aratus. Sidonius Apollinaris** ſayth that *Greece was famous for* Painters *and* Carvers. And *Plinie** termeth the Grecians *pingendi fingendiq; conditores*, that is, *founders of painting and caſting.* Neither could it be otherwiſe, but that the *Grecians* ſhould carry this praiſe above other Nations: for their lads making in their tender yeares the firſt

* *Nat. hiſt. lib. xxxv. cap. 5.*
* *Lib. VIII. Geograph.*
* *Lib. V. hiſt. cap. 3.*
* *Lib. V I. Epiſt. 12.*
* *In præfatione ardui operis.*

triall of their wits about the rudiments of these Arts, were kept to the prosperously attempted Arts, if they fell to them with a naturall dexteritie, and were on the contrary put to other Arts if they did not prove so apt as the nice exactnesse of these Arts seemed to require. *Lucian* * testifieth of himselfe that his father consulting with his kinsfolkes about the trade he should put his sonne to, thought it best to make him a statuarie, because he had observed that the boy returning out of the schoole did delight in nothing so much as to make oxen, horses, and men likewise, and that he did it not unhandsomly. It is verily a great matter to exercise an Art to the which our naturall inclination leadeth us; as before hath been shewed: and yet is it of no lesse moment to begin that same selfe-chosen Art betimes. *This is true in my opinion*, sayth *Tullie* *, *that a man is never able to learne any thing thoroughly, unles he have been able to learn it quickly.* *Quintilian* likewise sayth very well to the purpose, *if you begin to teach one that is now setled in yeares*, sayth he *, *you shall better perceive that such as doe any thing in their owne art excellently, are upon good ground sayd to have learned that art from their childhood.*

*Vide Lucianum in Somnio.

* *Lib. III. de Oratore.*

* *Orat. instit. lib. I. c. 12.*

§ 2. So did then the Parents provide betimes unto their children choice Masters, *which should shew them the true face of Art*, sayth *Quintilian* *, *and not a vaine image onely.* Which also, as the same Author speaketh *, *should take the scholars in hand with a fatherly minde, esteeming themselves to succeed in their place that committed the children unto them:* and having once met with such Masters, they tooke no further care, but left all to them: *as the waggoner is you doe set over the horses*, sayth *Libanius* *, *so may you hope that the waggon shall goe:* yet were the Parents wont to take heed that the hope of a more speedy and sudden gaine should not cause them

* *Dialogo de causis corr. el. qu. c. 34.*

* *Orat. instit. lib. II. c. 2.*

* *Legatione ad Julianum Imp.*

them to publiſh the greene ſtudies of their children before the time of their apprentiſhip came to an end. *Corne doth alſo exſpect the times determined for maturitie*, ſayth *Q. Curtius* *, *and things voide of all ſenſe receive a good temper by a certaine law appointed unto them.* This warie circumſpectneſſe being afterwards neglected by Parents, made *Arbiter* breake out into a juſt complaint; and we now a dayes for the like careleſneſſe of our times, have great cauſe to renew the ſame complaint, preſſing his words as neere as may be. *Parents deſerve to be rebuked*, ſayth he *, *that will not ſuffer their children to profit by a ſevere way of teaching: for they doe firſt fruſtrate their hopes as well as other things by ambition: and afterwards, making too much haſte to obtaine their deſires, they doe publiſh the raw and unperfect endeavours of their children, putting them before their full growth to the practice of ſuch an Art as by their owne confeſſion is the greateſt of all other Arts. Whereas, if they would be content that the endeavours of their children ſhould goe on by degrees, that the ſtudious lads ſhould be kept in by a ſtrict courſe of exercitation, that they ſhould prepare their mindes by the precepts of wiſedome, that they ſhould not ſticke now and then with a cruell pencill to deface pleaſing lineaments, that they ſhould view and conſider a great while what may be worthy their imitation, if they did not inſtantly thinke all magnificent whatſoever they ſee liked by their children, this ſame mightie Art could never want the weight of her majeſtie. Now on the contrary, as boys doe but trifle and play in the ſchooles, ſo are they nothing but laught at, when they ſtep forth unto the publike: and, which is worſe then both, whatſoever any one being young hath learned amiſſe, he is loathe to confeſſe it when he groweth older.*

* *Lib. VI. de Rebus geſtis Alexandri, cap. 3.*

* *In Satyrico.*

Chap. III.

Good and vigilant Masters did never deceive the trust reposed in them, studying alwayes to answer the expectation of timorous Parents with a most carefull diligence in teaching. *Plinie* noteth two things in *Pamphilus*, out of whose schoole *Apelles* and many other famous *Painters* came forth, *he taught no bodie*, sayth *Plinie* *, *under a talent, and that ten yeares.* He would not teach any scholar *under a talent*, to maintaine the Authoritie of the Art the better, if the same should not be frankly bestowed upon any one. *Protagoras was the first that made speeches for a reward*, sayth *Philostratus* *, *he brought in among the Grecians an irreprehensible custome; for we do alwayes more esteeme and embrace things wrought out with no small cost of our own, then things had for nothing.* He taught them afterwards *ten yeares*, to keepe the credit of his schoole by exercising his scholars sufficiently in the necessary rudiments and continuall practice of designing before he would suffer them unadvisedly and presumptuously to worke in colours. It would have been superfluous to touch this point, if many Masters now adayes did not confound all, *beginning by an ambitious hast with those things that should goe last*, sayth *Quintilian* *, *and whilest they mean to make a boast of their scholars about things specious and faire in shew, they doe nothing else but stop their progresse by such a perverse and unseasonable compendiousnesse.* Seeing then that this course of teaching maketh young men selfe-conceited and proud, we shall doe better to give eare to the words of *Lycon*, a most eloquent man and an excellent breeder of children, for he was wont to say, as* *Laërtius* repor-

* *Lib.* xxxv, *nat. hist. cap.* 10.

* *Lib. I. de vitis Sophistarum.*

* *Orat. instit. lib. I. cap.* 4.

* *Lib. V.*

reporteth, that it is fit we ſhould endue children with ſhamefulneſſe and deſire of glorie, even as we do uſe about our horſes the ſpurre and the bridle.

§ 2. Seeing then that the preſumptuous forwardneſſe of ſome is often to be ſtayed as with a bridle, and the baſhfull backwardneſſe of others is now and then to be ſtirred up as with a ſpurre, it hath been ever ſeene, that good and truſty Maſters have handled their ſcholars differently, according as they found the temper of their wits to require. *Wee doe ſee,* ſayth *Tullie**, *that out of the ſchooles of ſuch Maſters and Artificers as were moſt excellent in their kinde, there are come forth diſciples, the which although they were alike praiſe-worthy, yet did they differ very much among themſelves: becauſe the inſtitution of the teacher was accommodated unto every one his nature. We have, not to ſpeak of other Arts, a very notable example in* Iſocrates, *a ſingular good teacher; who ſayd, that he was wont to apply the ſpurre to* Ephorus, *but on the contrary the bridle to* Theopompus: *for he did repreſſe the one, that was apt to run out unto a moſt wanton boldneſſe of words; and he did prick on the other, that would ever ſtay behinde by reaſon of a baſhfull ſlowneſſe there was in him: yet did he not make them like, but he added onely ſomething to the one, and tooke away ſomething from the other, to confirme in both what their natures could beare.* It is then very well ſayd of *Quintilian**, *though vertue borroweth ſome forward fits of Nature, yet muſt ſhee attaine to perfection by Doctrine.*

* *Lib. III. de Orature.*

* *Orat. inſtit. lib. XII. c. 2.*

§ 3. Although now in ſome regard they tooke ſpeciall notice of the difference of wits, yet did they propound every day promiſcuouſly unto all their ſcholars manifold examples of a true and uncorrupt way of Art: *It is not enough Painters and Statuaries ſhould ſay that the colours muſt be ſuch, and the lines ſuch; but the greateſt profit cometh from thence,*

thence, if any one seeth them goe about their worke, saith Dio Chrysostomus * : *nothing is rightly taught nor learned without examples*, saith Columella * : *wee are easier taught by example what wee are to follow, and what wee are to shun*, saith Seneca the rhetorician * : *there is never any labour lost, when experiments are found to agree with precepts*, saith Quintilian. * *Examples stand for testimonies*; saith the author of the rhetorick inscribed unto *Herennius* *, *and whatsoever Art and reason doe advertise and propound unto us but slightly, is made good by the testimony of examples* : and againe a little after, *Chares learned not of* Lysippus *to make statues by* Lysippus *his shewing him the head of* Myron, *the arms of* Praxiteles, *the brest of* Polycletus; *but hee saw his Master doe all these things before his eyes; and as for the works of other Masters, hee could consider them well enough by himselfe.* Gallen * mentioneth that *Polycletus* hath not only set down in writing the precepts of a most accurat pattern of Art, but that hee also made a statue after the rules of Art contained in the said precepts. *Polycletus made a piece of worke*, saith Plinie *, *named Canon among the Artificers, because they doe fetch the lineaments of* Art *from thence, as from a certain law; and no man but hee is judged to have perfected the Art by a worke of Art.*

* *Orat. xviii. qua est de Exercitat. dicendi.*
* *Lib. xi. de Re rustica, cap. 1.*
* *Lib. IX. Controv. 2.*
* *Orat. instit. lib. 12. cap. 6.*
* *Circa initium libri Quarti.*
* *Lib. V. de Hippocratis & Platonis dogmatibus.*
* *Lib. xxxiv. nat. hist. cap. 8.*

§. 4. Yet may not all this be so understood, as if these ancient and famous Artificers did ever detain their scholars about the imitation of their workes, without giving them leave to trie their owne wittes at any time; for *Quintilian* telleth us otherwise: *it is fit*, saith hee *, *that disciples should sometimes be set upon their owne legges; lest by an evill custome of alwayes following the labours of other men, they should never learne to endeavour and to find out any thing of themselves* : it is likewise knowne that *Lysippus* being at the first

* *Orat. instit. lib. II. cap. 6.*

first but a Copper-smith, took a more bold and confident resolution by an answere of the painter *Eupompus*; who *being asked which of the former Artificers a man had best to follow, answered pointing at a multitude of men, that Nature it selfe was rather to be followed then any Artificer.* Plin. xxxiv, 8. as therefore they did most carefully put their hands under the chinne of fearfull beginners, so did they leave them to themselves, when it was time for them to swimme without the helpe of supporting hands, or childish rushes: although they never did give quite over the labour of the institution once undertaken, but they were still mindfull of their scholars after they were gone, and thinking the perfection of a scholar to bee the greatest glory of the Master, they provided most commonly for them they had taught some Precepts of Art in writing, which might ever accompany them whithersoever they went: hence it was, that *Apelles*, not being content with the teaching hee had bestowed upon his disciple *Perseus*, wrote also unto him concerning the Art. *Plin.* xxxv, 10. wee doe likewise find that besides *Polycletus* and *Apelles*, many other Artificers and famous men have studied to illustrate these Arts and Artificiall workes, by their writings and disputations: not to name therefore *Callistratus* his description of statues, the Images of the old and young *Philostratus*, the xxxiv. and xxxv. bookes of *Plinie*, and other authors extant, I shall reckon up only such authors whose records of Art and Artificiall things are lost and gone.

Adæus Mitylenæus, his bookes of Statuaries are quoted by *Athenæus*, *lib.* xiii, *Deipnosoph. cap.* 8.

Alcetas hath written of the donaries or gifts offered unto *Apollo* in his Delphik temple. *Athenæus*, *lib.* xiii. *cap.* 6.

Alexis the Poët made a Comœdie intituled *Picture*: and the argument of that Poëme ſeemeth to agree with the argument of the writers here named, if wee may make conjecture of the whole Poëme by the place alledged out of it in *Athenæus* his *Deipnoſophiſts*, *lib.* xiii. *cap.* 8. wee may judge the ſame of *Pherecrates* his Painters, quoted by the ſame *Athenæus*, *lib.* ix, *cap.* 11. as alſo of *Diphilus* his Painters, mentioned by the ſame author, *lib.* vi, *cap.* 4. *Alexandrides* his Painters are quoted in *Pollux* his *onomaſt. lib.* x, *cap.* 14. *Nonius Marcellus* bringeth forth many places out of *Pomponius* his Painters.

Anaſimenes hath written of the auncient Pictures: See *Fulgentius Placiades*, *lib. III. Mytholog. in* Actæone.

Antigonus the ſtatuarie made bookes of his Art, ſaith *Plinie*, *lib.* xxxiv, *cap.* 8. and there ſeemeth alſo to have been another *Antigonus*, whom the ſame *Plinie*, *lib.* xxxv, *cap.* 10. reporteth to have written a treatiſe of Picture.

Ariſtodemus Carius hath perticularly ſet down the endevours of all them that have advanced the Art of Painting, reckoning up alſo what Kings and Republikes have been well affected towards the ſaid Arts: ſee *Philoſtratus in proœmio Iconum.*

Artemon his book of Painters, is quoted by *Harpocration*, where he ſpeaketh of *Polignotus*.

Callixenus hath written a Catalogue of Painters and Statuaries, and *Photius* telleth us, that the twelfth booke of *Sopater* his choice hiſtories was collected out of *Callixenus* his worke.

Chriſtodorus his deſcription of the Statues that were at *Conſtantinople*, in a publike place named *Zeuxippus*, is mentioned by *Suidas*.

Demo-

Democritus Ephesius hath described the Temple of *Diana* of *Ephesus*: see *Laërt. lib.* ix, in *Democritus*: and *Athenæus, lib.* xii, *cap.* 5.

Duris of the Art of Painting, is quoted by *Laërt. lib. I*, in *Thales*.

Eupherion his Comedie intituled *Graver of cups*, is alleaged by *Theocritus* his *scholast.*

Euphranor Isthmius, a most famous Painter, hath written of Symmetrie and colours: see *Plinie, lib.* xxxv, *cap.* 11.

Hegesander Delphicus his commentarie of Images and Statues is quoted by *Athenæus, lib.* v, *cap.* 13.

Hippias Elëus, a famous Sophist, disputed about Picture and Statuarie: see *Philost. lib. I, de vitis Sophistarum.*

Hypsicrates hath written of Picture. *Laërt. lib.* vii. in *Chrysippus.*

Jamblichus his worke of Statues hath beene confuted by *Joannes Philoponus.* *Photius* speaketh of them both.

Juba the King of Mauritania (of whom see what *Plinie* saith, *nat. hist. lib.* v, *cap.* 1.) hath written of Painters, and the eighth book of that same worke of his, is quoted by *Harpocration* in *Parrhasius*: the said King wrote also of the Art of painting, as wee learne out of the same *Harpocration* in *Polygnotus.* *Photius* likewise in the choice histories of *Sopater*, quoteth *Juba* his second booke of the Art of painting.

Malchus Byzantius hath written about the firing of the publike librarie at *Constantinople*, and about the Statues that were in a place knowne by the name of *Augustæum.* See *Suidas.*

Melanthius, a very renowned Painter, hath written about the Art of Painting. See *Laërt. lib.* iv. in *Polemon.*

Menæchmus the Statuarie hath written about his owne Art, saith *Plinie*, *lib.* xxxiv, *cap.*8. *Athenæus* also *lib.*ii, *cap.* 24. and *lib.* xiv, *cap.*4. quoteth *Menæchmus* his treatise of Artificers.

Menetor of *Donaries*, is mentioned by *Athenæus*, *lib.XIII*, *cap.*7.

Menodotus Samius hath written of the things consecrated in the temple of *Juno* at *Samos*: see *Athenæus lib.*xiv, *cap.*20.

Pamphilus hath written of the Art of painting, and of Famous Painters. See *Suidas.*

Polemon hath written a treatise of Painters to *Antigonus*, quoted by *Athenæus*, *lib.* xi, *cap.*6. *Polemon* of Pictures is mentioned by *Laërtius*, *lib*, vii, in *Chrysippo*: hee hath also written five bookes of the Donaries offered in the Castle at *Athens*; see *Strabo*, *lib.*ix. *Geogr.* as likewise another treatise of the Pictures that were at *Athens*, in the porch of the temple of *Minerva*; see *Harpocration*: furthermore hath he written a treatise of the Pictures that were at *Sicyon*; see *Athenæus*, *lib.* xiii, *cap.* 2. and this *Polemon* doth seem to be the same that is so often mentioned by *Clemens Alexandrinus* in *Protrept*: and by *Laërtius*, *lib.* ii. in *Aristippus.*

Porphyrius hath written of Statues, and *Stobæus* doth quote somthing out of him, *cap.* xxv. *Eclogarum physicarum*: but it is thought that this *Porphyrius* is the same with *Malchus* named above.

Praxiteles hath written five volumes of the noble works that were in the whole world. *Plin. lib.* xxxvi, *cap.* 5.

Protogenes the Painter left two bookes of the Art of painting and of Figures: see *Suidas.*

Theo-

Theophanes of the Art of painting is mentioned by *Laert.* in *Aristippus.*

Xenocrates the Statuarie made bookes of his Art, saith *Plinie*, *lib.* xxxiv, *cap.* 8. and againe, *lib.* xxxv, *cap.* 10. *Antigonus and Xenocrates*, saith hee, *have written of Picture.*

CHAP. IV.

WEE have seene how God and Nature by their example stirre our inclinations to these Arts of imitation; how likewise carefull Parents cherishing that proneneſſe perceived in some of their children, put them betimes to good and trustie Masters: but seeing many forward wittes were wont after a sufficient time of apprentiship, to shake off that respect they did owe unto their masters, there was also by wise and provident antiquitie a very good course taken to with-hold such presumptuous perverters of discipline from this unadvised temeritie by the feare of most severe and strict lawes made against the corrupters of Artes and Sciences: neither was there only such care taken about needfull Sciences, but also about the Artes that were more for recreation then necessary use. As it cannot be denied that the Artes of tilling the ground, and building of houses are most usefull for our poore and needy life, so doe wee find that the true knowledg, and sincere practise of these Arts hath been upholden by most severe lawes. *Agellius* teacheth us con-

cerning husbandrie, that the *Romanes* were very carefull to maintain it; *if any one by slothfulnesse*, saith hee *, *suffered his ground to grow foul and full of weeds, never plowing nor weeding it; if any one likewise did neglect his vine or tree, he was punishable and obnoxious unto the censures of such controllers or masters of discipline, as at* Rome *were called* Censores, *who did disfranchise such a careless man, putting him from his freedome:* as for Architecture, it was likewise upholden by the rigour of Law: *in the Noble and great citie of Ephesus there was an ancient law in force*, saith *Vitruvius*. * *which though it might seem somwhat harsh, yet was it not to be esteemed unjust: for an Architect, when he undertaketh a publike worke, agreeth upon the price thereof, and his rate given up, all his goods are engaged to the Magistrates till the worke be finished; that ended, if the whole charge agree with the rate set downe, hee is honoured with publick decrees and dignities; if it exceed but by one fourth part onely, so much is to be added to the former rate, and to be answered by the publick treasurie, and the architect is free from tax or punishment; but if more then one fourth part, above the price agreed for, be spent in the work, it is exacted and payed out of the goods of the undertaker.*

* *Lib. IV. noct. Attic. cap.* 12.

* *In præfatione libri Decimi.*

Wee doe see by these examples how peremptorie the ancients were about such neeedfull Sciences; and yet were they as resolute to preserve the Arts chiefly intended for the recreation of man. A Musician was put to a fine at *Argos*, sayth *Plutarch**, for augmenting the number of strings, whereas others before him did content themselves with seven. The *Lacedæmonians* also thought it good to banish *Timotheus Milesius* out of their Citie, when he went about to corrupt the Art by innovation; and as for the very words of a most vehement decree made by the *Lacedæmonians* against

**De Musicâ.*

gainſt this ſame *Timotheus*, they are very remarkable as *Boethius* ſetteth them downe *lib. I. Muſicæ, cap.* 1. *Alexander* the Great having made choice of the poët *Chœrilus* to write his deeds, made withall a contract with him, that for every good verſe he ſhould have a piece of *Byzantian* golden coine, and for every bad one he ſhould have a box on the eare: but writing more bad then good verſes, he was at length buffeted to death, as it is reported by the old Commentator upon *Horace* his Art. There was at *Thebes* a law, by the which Artificers and Painters were bidden to expreſſe the forms of images after the beſt manner they could: and all ſuch as made them worſe, were put to a fine: ſee *Ælianus var. hiſt. lib. IV. cap.* 4.

§ 2. As it was then a very brave enterpriſe, and reliſhing the ſeverity of ſuch an uncorrupt age, to ſecure the Arts by puniſhing the tranſgreſſors; ſo was it for all that a greater matter and more ſutable to the humanitie of the ſame times, to prevent all depravations ſo carefully by good and wholeſome lawes, that there ſhould be no need of any puniſhment. *Sloathfull and languiſhing idleneſſe*, ſayth *Valerius Maximus* *, *is at* Athens *drawne forth out of her lurking holes unto the publik view, and is judged guilty of an ungracious and ſhamefull offence. The ſame Citie hath alſo a moſt ſacred counſell, called* Arcopagus, *where a very diligent ſearch was wont to be made what every* Athenian *did, and how he got his living: thus men were forced to live honeſtly, knowing that they were to give a ſtrict account of their life.* See alſo *Ælianus var. hiſt. lib. IV. cap.* 1. and *Laërt. lib.* 1. *in Solon. There was yet another excellent law at* Athens, *that youths being now thirteene or fourteene yeares of age ſhould be brought unto the Arts, and that after this manner: the inſtruments of every kinde of Art being propounded publikely, the youths were brought neere;*

* *Lib. II. cap. 6. exemplo* 3. & 4.

and

and as they did run to one or other of these instruments with an eager delight, so were they taught that Art whose instruments they had snatched up: because such things most commonly doe succeed well, to the which our nature leadeth us; and such things on the contrary doe deceive our hopes, that are undertaken with an unwilling minde, sayth *Gregorie Nazianzene Epistolâ* 63. Alexis *commendeth the* Athenians, *sayth* Vitruvius *, because where the lawes of all other* Grecians *goe about to constraine children that they should maintaine their old parents, the* Athenian *lawes command such parents onely to be maintained by their children, which had taught their children good Arts: seeing all things Fortune bestoweth upon us, are easily taken away by the same Fortune; but disciplines, being once sunke deep into our minds, doe never faile us to the last gaspe.* See also *Galen* in his Exhortation to the Arts: but *Plutarch* most of all in the life of *Solon*, where he teacheth us what moved *Solon* to make this law. *When* Solon *perceived*, sayth *Plutarch, that the City was more and more filled with a multitude of men that flocked to the Attike Countrey by reason of the libertie they enjoyed there, and saw that the greatest part of the Countrey was naught and barren, that the sea-faring men also brought nothing in, as having nothing in their Country to give for the commodities of other Countries, he turned the* Athenians *to all manner of Arts; making a law withall, that a sonne should not be bound to maintaine his father that had not taught him any good Art to live by.* Upon this consideration therefore may we very well conclude, that the *Athenians* by the force of these lawes have deserved such a commendation as *Plutarch* giveth them; *the Citie of* Athens, sayth he *, *hath beene a bountifull mother and nurce of a great many Arts; for shee first invented some of them, and upon some shee bestowed honour, force, and increase: so is also the Art of Painting very much advanced*

* *In praefatione libri sexti.*

* *Bellone an pace clariores fuerint Athenienses.*

vanced by this same Citie. Aristides also calleth *Athens the naturall Country or birth place of all good things, and a schoolmistresse of all Sciences and Arts: and therefore doth shee not onely excell in Statues, but also in Statuaries.* * *In Orat. Panathenaicâ.*

§ 3. Having now alreadie mentioned the lawes established at *Argos*, *Ephesus*, *Thebes*, and at *Athens* for the preservation of Arts, we may not forget here an Ægyptian law made to the same purpose; *the Ægyptians*, sayth *Diod. Siculus* *, *have most of all polished all manner of workmanship, bringing it to some perfection: for a workman among them is fearefully punished, if he undertake any charge in the Commonwealth, or else if he meddle with any trade but his owne; seeing no Artificer may usurp any publike office in Ægypt, nor professe any trade that is not appointed him by the law and delivered by his Parents; least by chance a malicious envie of Masters, the occupation of civill affaires, or any other occasion should hinder him in the Art he is to exercise. Dicæarchus* *teacheth us that *Sesonchosis* King of Ægypt made this law, that no bodie should forsake his Fathers art; as if that were a beginning of an unsatiable covetousnesse. See *Isocrates* his praise of *Busiris*, for he speaketh there somewhat more at large of this same Ægyptian law. * *Lib. I. Biblioth.* * *Apud scholiastem Apollonii Rhodii, ad versu 272 libri IV. Argonaut.*

Herodotus * sayth that the *Lacedæmonians* also have approved of this law, following in this point the custome of the Ægyptians. *Strabo* * likewise doth attribute this same custome unto the Indians: and againe in another place* to the Arabians. As for the Ægyptians, we may very well judge with *Diodorus*, that by the meanes of this law they have attained to such a perfection of Art as shall be related in the third Chapter of our Third Booke. Neither is it possible but such Artificers must needs excell, that doe not admit any care but one. Hence is it that *Plato* * sendeth away out * *Lib. VI. hist.* * *Lib. XV. Geograph.* * *Lib. XVI. Geograph.* * *Lib. IX. de Legib.*

of his Citie all ſuch Artificers as buſie themſelves with two ſeverall Arts. *It is better to doe one thing excellently*, ſayth the younger *Plinie**, *then doe many things meanly. Æſopus* ſayd, as it is reported by *Stobæus**, that it is then like to goe ill with all, when all men ſhall ſtudie all things. *Neither is it poſſible*, ſayth *Quintilian**, *that our whole minde ſhould buſie it ſelfe with many things at once; for whenſoever it doth but looke backe, it ceaſeth to marke what it beheld before.*

* *Lib. IX. Epiſt. 29.*
* *Sermone de Republicâ.*
* *Orat. inſtit. lib. x. cap. 3.*

CHAP. V.

AS now the feare of ſevere lawes kept them in awe, that went raſhly about to leave the wholeſome precepts of their good Maſters; ſo on the contrary, good natures that would not ſwerve preſumptuouſly aſide from the received inſtructions, were mightily incenſed by emulation to follow them conſtantly that ſped well in this ſame way. *The love of emulation is ſtronger then the feare of puniſhment threatned by lawes*, ſayth *Tacitus**. *Vertue doth naturally affect glory, and ſtudieth ever to out-goe his fore-runners*, ſayth *Seneca**. *A horſe doth then beſt of all run his race*, ſayth *Ovid**, *when he is in the company of other horſes which he may leave behinde him or follow.* It was bravely ſayd of *Scipio Africanus*, *I am ſure*, ſayth he*, *that every magnanimous ſpirit doth not compare himſelfe onely with them that are now at this preſent alive, but alſo with the famous men of all ages.* It being therefore manifeſt enough that the greateſt wits are ever by the prickes of emulation driven forward to greater matters, it appeareth likewiſe that it is alwayes a certaine marke

* *Lib. III. Annal. c. 55.*
* *Lib. III. de Benef. c. 36.*
* *Lib. III. de Arte.*
* *Apud Livium li. xxviii. abv. c.*

marke of a moſt baſe and dull ſpirit not to be ſtirred up to emulation by the earneſtneſſe of ſo many competitors as doe ſtrive to attaine to the ſame perfection of Art: ſo is it alſo moſt commonly ſeene, that ſuch as doe ſtrive with no body, deceive themſelves with too much love of their owne workes; and whileſt they compare themſelves onely with themſelves, it is unpoſſible but they muſt needs fall into a fooliſh liking and a moſt vaine admiration of what they have done. *He muſt needs attribute too much unto himſelfe*, ſayth *Quintilian**, *that doth compare himſelfe with no bodie.* We ſtand therefore in need of Emulation, and that not a vulgar one; *Doeſt thou deſire the glory of ſwiftneſſe?* ſayth *Martial**, *ſtudie to goe beyond the tyger and the light Oſtrich. It is no glory at all to out-run aſſes.*

* *Lib. I. orat. inſtit. cap. 2.*

* *Lib. XII. Epigram. 36.*

§ 2. *Tullie* giveth us a very good leſſon; *it is meet*, ſayth he*, *that all ſuch as doe long with a fervent deſire after great matters, ſhould try all: and if any one hath not the ready helpe of his owne nature, if he lack the force of a piercing wit, if he thinke himſelfe but ſlenderly furniſhed with the diſciplines of great Arts, let him for all that hold the beſt courſe he may; ſeeing it is honourable enough that they which doe ſtrive for the firſt place, ſhould be ſeene in the ſecond or third: neither have workmen inſtantly withdrawne themſelves from the Arts they did profeſſe, becauſe they could not imitate the beautie of that* Venus *at* Coos, *or of that* Jalyſus *wee ſaw ſometimes at* Rhodes; *neither hath the image of* Jupiter Olympius, *or the ſtatue of* Doryphorus *amazed them ſo much, as that they ſhould not try what they could performe, and how farre they might goe: yea there hath rather been ſuch a multitude of them, and every one hath deſerved ſo much praiſe in his kinde, that the beſt of their works cauſing admiration, the meaner nevertheleſſe have obtained approbation.* See *Columella* in the preface of his firſt

* *Circa initium libri de Perfecto oratore.*

Booke of Husbandry, where he maketh a large discourse upon these very words of *Cicero*. But most of all doe the words of *Velleius Paterculus* demand our attention: for after he hath expressed his admiration, that so many brave wits and Artificers within a small compasse of time should at once rise and fall, he staggereth at it, not knowing what reason to give of so sudden an encrease and decrease of Arts, till at length he contenteth himselfe with this conjecture: *Emulation*, sayth he*, *is a nource of wits: and whilest our imitation is provoked sometimes by envie, sometimes by admiration, it falleth out that the thing earnestly sought after, is quickly brought to some height of perfection: but then is it a very hard matter that any thing should continue long in that perfection; seeing naturally, what cannot goe forward, goeth backward: and as at the first we are very well disposed, to overtake them that run before us; so, when we doe despaire to goe beyond them or else to keepe an even pace with them, our earnestnesse together with our hope groweth cold, and ceaseth to follow what it cannot overtake: leaving therefore the whole matter, as being afore-hand seased upon by others, wee seeke a new one; and passing by that, wherein we cannot excell we doe looke about for something to worke upon: whereupon it followeth that a frequent and wavering change turneth to be the greatest hindrance of perfection.*

* *Sub finem libri primi hist.*

§ 3. Although now the ancient Artificers were questionlesse by the heat of Imitation and by the unsufferable prickings of Emulation forcibly driven to a more earnest and accurat study of Art, yet doe we not thinke that these Arts have been onely advanced by the mutuall Emulation there was betwixt the Artificers themselves, but we do hold that the great fame of many most eloquent men in those times hath also stirred up the lively spirits of the Artificers,

not

not suffering them to rest till they had wrought something that might deserve the like fame. This may be gathered out of the words of *Plutarch* alleadged before* : so hath it also been observed in latter times that the ages excelling in eloquence, have also excelled in these Arts. *All manner of sciences and eloquence have been revived in* Germanie, *sayth* Felix Faber*, *and consequently all kinde of wittie Arts, as* Painting *and* Carving: *for these Arts do love one another wonderfull well:* Picture *doth require wit,* Eloquence *also doth demand wit; not an ordinary one, but a high and profound wit. It is a wonderfull thing, that* picture *hath ever flourished when* eloquence *did beare a great sway; as the times of* Demosthenes *and* Cicero *teach us: but* eloquence *falling,* picture *also could not stand any longer.*

* *Lib. I. c. 4. § 2.*

* *Lib. I. historiæ Suevorū, cap. 8.*

CHAP. VI.

GOod natures then that were loath to shame their good Masters, did with all care and diligence emulate the best works of old renowned Artificers, taking speciall notice of that same simplicitie of Art so much commended in ancient workes. *Arts are advanced, not so much by them that dare make a great shew of Art, but rather by them that know how to find out what there is in every Art,* sayth *Isocrates**. *Adorne any thing purely and soberly,* sayth *Agellius**, *and it shall grow better and better; daube it over on the contrary with the painting colour of women, and it shall resemble a jugglers delusion:* neither doth any thing marre and falsifie the integritie of Art so much, as the astonished perswasion of

* *Contra Sophistas.*

* *Noct. Attic. lib. VII. cap. 14.*

them that conceive nothing to be faire and praise-worthy, but what is costly and farre remote from the simplicitie of the Ancients. *Such is alwayes the condition of our minds, that the workes begun with necessary things, end most commonly with superfluous,* sayth *Plinie**. *Apelles, Echion, Melanthius, Nicomachus, most famous Painters,* sayth the same *Plinie**, *have made these immortall workes with foure colours onely; and yet was every one of their workes sold by it selfe for the wealth of whole Cities. Now on the contrary is there never a noble picture made, though purple settleth it selfe upon our walls, though* India *bringeth in the mud of her rivers, as also the corrupt blood of Dragons and Elephants:* see *Plinie* himselfe, for he setteth downe in the same place the particular names of these foure colours used by them. *It will not be amisse to expound,* sayth *Vitruvius**, *why the integritie of workmanship is now adayes put down by false and adulterate wayes; for what laborious and industrious antiquitie did study to have commended for the Art, the same doe our Artificers obtaine by the fine shew of rare colours; and the cost bestowed upon the worke by the patron of the worke, bringeth to passe, that the authoritie ancient works drew out of the subtiltie of the Artificer, is not so much as desired. Who was there among the ancients but he did use vermilian sparingly, and even after the manner of a medicament? but now are there every where whole walls daubed over with it, as also with* Chrysocolle, Ostrum, Armenium: *which things, when they are used in painting, draw the eyes by their glistering brightnesse, though they be never placed by any art: and because they are very chargeable and costly, the law hath excepted them, that namely the patrone of the worke should exhibite and provide them, not the Artificer.* There was also another wanton device of chargeable Art, tending to the undoing of this same simplicitie we speake of, yea causing

* *Nat. hist. lib. xxvi. cap. 4.*
* *Lib. xxxv. cap. 7.*
* *Lib. VII. cap. 1.*

fing the uttermoſt ruine of the whole Art it ſelfe. *Picture, an Art noble in times paſt,* ſayth *Plinie* *, *is now altogether thruſt out by marble and gold: not onely that whole walls are covered with it, but that marble alſo is ſcraped and filed for to make party-coloured cruſts repreſenting ſeverall things and beaſts: the lower ſquares of pillars have loſt their eſtimation they were in; no more are whole ſpaces of hils that lie hid in our privie chambers liked of: we have begun to paint ſtones alſo: this was found out in the times of* Claudius *his government: as it was firſt inſtituted in* Nero *his times to vary the unitie of a ſtone by inſerting ſuch ſpots into the cruſt as were not by nature: that namely the* Numidian *ſtone might be filled with ovalls, and the* Synnadian *ſhould ſeeme to be diſtinguiſhed with purple; even as waiward delicacies would have them grow.*

* *Lib. xxxv. nat. hiſt. cap. 1.*

§ 2. The ancient *Painters* of better ſort, did conſtantly follow this ſame ſtudy of ſimplicitie; neither did they ſpare thoſe that durſt ſhew themſelves addicted to an effeminately remiſſe and a moſt corrupt kinde of ſumptuous workmanſhip: ſo was it that *Apelles*, as * *Clemens Alexandrinus* reporteth, ſeeing one of his ſcholars buſie with the picture of *Helen*, the which was afterwards named the golden *Helen*, ſayd unto the youth, Becauſe you knew not how to paint her faire, you have made her rich. Although great Maſters in old times did labour mightily to recall ſuch depraving of Art to the uncorruptneſſe of ſevere judgements, yet could they not prevaile ſo much, but that the ſophiſticated Art, abounding with many ſweet vices, drew ſtill the eyes and minds of unadviſed ſpectators; and ſo were afterwards the greateſt part of the Artificers by a heartleſſe luſkiſhneſſe perſwaded to ſoften ſuch things as els would have been full of ſtrength, yea they did not ſticke to change the manly countenance of Art by an affectation of a ſeeming grace;

* *Lib. II. Pedagog. cap. 12.*

grace; little regarding what ſtrength there was in their workes, if they were but ſmoothly trimme and well liked of by the vulgar ſort. *There is a wonderfull great difference between pure neatneſſe and curious affectation*, ſayth *Plutarch**. *Things more honeſt are alſo more ſpecious in a bodie that doth not fit it ſelfe for luxury and luſt*, ſayth *Quintilian**. So ſayth alſo the ſame Author in another place*, *When I look upon Nature it ſelfe, any man is fairer, in my opinion, then an Eunuch: ſo cannot Providence diſdain her own worke ſo much, as to ſuffer debilitie to be reckoned among the beſt inventions; neither can I thinke that any thing is made fairer by cutting, which if it were brought forth ſo, ſhould be counted a monſter. Let luſt therefore glory in the counterfeit effeminateneſſe of the maimed ſex; yet ſhall not evill cuſtomes get ſo much maſterſhip, as to make it good alſo, what they have made precious.*

* *Lib. VI. Sympoſ. problem. 7.*

* *Lib. XII. cap. 10.*

* *Lib. V. cap. 12.*

CHAP. VII.

COnſtant Emulators in the meane time, expreſſing proſperouſly the ſayd ſimplicitie of the ancient Art, felt their mindes withall filled with the ſweet contentment of what they did: wondering therefore at the ſtrange effects of ſuch plaine workmanſhip, they could not chooſe but chearefully purſue the ſame way of Art. *It is more delightfull to an Artificer*, ſayth *Seneca**, *to paint, then to have done painting: our ſollicitude, as long as ſhee buſieth her ſelfe about the worke, taketh a ſingular great pleaſure in the occupation it ſelfe: he is nothing neere ſo much delighted, that hath alreadie*

* *Epiſtola 9.*

readie accomplished the worke: for he doth now enjoy the fruit of his Art; whereas before, whilest he did paint, he enjoyed the Art it selfe. The youthfull yeares of our children are more beneficiall and profitable, but their infancie for all that is a great deale sweeter. *Plutarch* giveth us a lively example of the pleasure a working Artificer enjoyeth; *as many as love to paint,* sayth he*, *are so taken with the goodly shew of their workes in hand, that* Nicias, *when he made a picture famous by the name* Necya, *did often aske his servants whether he had dined?* His mind forsooth fed upon the study of his worke, finding greater dainties in that contemplation, then in any other banquet whatsoever. *I have seene Painters doe their worke,* sayth *Libanius**, *singing.* Neither doth it deserve any admiration that they should worke with so much ease, seeing the workman is still refreshed and encouraged by the spirit infused into him by an unexpected successe, bestirring himselfe as if the things themselves and not the images were a-doing: *there is every where nothing but life and motion; so are also these new upgrowing things entertained with a great deale of favour and sollicitude,* sayth *Quintilian**. *This same favour also together with the conceived hope conducing to the fertilitie of our wit,* sayth *Lucan. carm. ad Pisonem.*

* *In libello cui titulus, Non posse suaviter vivi secundum Epicurum.*

* *Declamat. VI.*

* *Lib. X. c. 1.*

§ 2. As many then as doe wonder at and deride the indefatigable and vehement fervencie great wits doe use about the workes of art, have never loved any thing worth studie and care; neither have they so much as understood that our better and more divine part, if it be not altogether base and degenerate, is nourished or rather feasted with honest and delectable labours, even from our tender childhood. *We doe see therefore how little children themselves cannot rest,* sayth *Tullie**, *and as they grow more in yeares, they love so well to be alwayes in action, that they can hardly be beaten*

* *Lib. V. de Finibus bon. & malorum.*

beaten from laborious and toileſome playes: ſo doth alſo this deſire of doing alwayes ſomething, ſtill encreaſe with their ages. It is then evident that we are borne to doe alwayes ſomething: ſee alſo *Seneca, epiſt. 39.*

§ 3. And in good truth, what ſhall we ſay to this? can there be any ſo great contentment in the poſſeſſion of a vaſt and endleſſe eſtate, in the enjoying of all kinde of pleaſures and delights, as to ſee men of great places and authoritie, that live in great abundance and plentie, and doe not want the good will of the world, aſſemble themſelves together and make a ring about the aſtoniſhed Artificer? who being thus graced by moſt eminent perſons, how do all other men upon any occaſion accompany him? What ſhew doth he make in publike places? what veneration doth he finde in the aſſemblies of men of good note? how ſenſible is he of the joyes that doe tickle his heart when he ſeeth the eyes of all men with a ſilent admiration fixed upon him alone? when he perceiveth that his name is one of the firſt names parents acquaint their children with? when he findeth that the unlearned and careleſſe multitude hath got his name, and telleth it one to another at his going by? country people alſo and ſtrangers having heard of him in the places of their abode, as ſoone as they come to Towne, enquire for him firſt of all, deſirous to ſee the face of him they heard ſo much of: *any wit almoſt may be enflamed,* ſayth *Ovid**, *by the applauſe and cheerfull favour of the people.*

* *Lib. III. de Ponto, Eleg. 4.*

§ 4. But why ſhould I reckon up theſe ordinarie joyes, that lie open alſo to the eyes of ignorant men, ſeeing there are ſecret delights of greater moment, felt and knowne by none but the Artificer himſelfe? for when he publiſheth an accurat and well belaboured worke, the ſound and ſolid joy conceived out of the abſoluteneſſe of the worke hath as well

well a certaine weight and durable constancie, as the work it selfe; when he bringeth on the contrary a sudden and halfe polished worke to the view of the world, the anguish and perplexitie of his timorous minde doth commend the good successe the more unto him, so that he doth most heartily embrace the pleasure of his fortunate boldnesse. And how is it possible, I pray you, that such an Artificer should not thinke himselfe a most happie man, which upon a just affiance of his vertues knoweth himselfe to be lifted up above the reach of envie, where he standeth secure of his fame; enjoying in this life, as if he were now alreadie consecrated unto eternitie, the veneration that is like to follow him after his death: *it is a most comfortable thing to have a fore-feeling of what we hope to attaine unto*, sayth the younger *Plinie** : so sayth also *Latinus Pacatus*, *the flitting pleasure of sudden successes*, sayth he*, *as it taketh us, so doth it leave us: it is a longer felicitie when we are secure of what we expect*: neither have some great Masters in old times dedicated their best workes at *Delphis* in the temple of *Apollo* with any other intent, but that they should in their life time preoccupie a lively feeling of an everlasting name. *Those that have hung up unto the Gods great donaries*, sayth *Libanius**, *passe the rest of their time with a great deale of pleasantnesse, as having now in their daily conversation some fine thing of their owne to relate: yea if they had many other things to say that might make them famous, yet would they goe by all the rest, and boast most confidently that they doe not feare to be buried in oblivion, seeing their worke remaineth in the finest place under the Sunne: neither doth this confidence deceive them; for whosoever doth shew the study of his minde in places of great resort, procureth unto himselfe an everlasting glorie: such is, in my opinion, the case of those*

* *Lib. IV. ep. 15.*

* *Panegyr. Theodosio Aug. dicto.*

* *In Antiochico.*

Painters, *who have consecrated the wisdome of their hands at* Delphis.

CHAP. VIII.

AS then the sweetnesse they felt in a happie expressing of that ancient simplicitie made them still to advance these Arts with an undefatigable studie, so was likewise the manifold and every where obvious use of these Arts a great cause of their augmentation; seeing men love alwayes to take the greatest paines about such Arts and Sciences, as are in greatest request: *the provocations of vices have also augmented the Art: it hath been pleasing to engrave wanton lusts upon the cups, and to drinke in ribauldrie abominations*, sayth *Plinie* *. *Dædalus* made a woodden Cowe, to accomplish the shamefull desire of *Pasiphaë* withall; see *Higynus* *. But we are resolved to insist onely upon more honest causes: and certainly, all mankinde hath beene very much wronged by them, that would goe and fetch these prodigious ministeries of base lust from so noble Arts; even as we have good reason to detest their importunate wits, that have turned the humanitie of such gentle Arts to the instruments of crueltie. *Medea* went about to overthrow *Pelias* by a hollow image of *Diana*; see *Diadorus Siculus lib. IV. Biblioth.* *Perilaus* his brasen bull is knowne by the Epistle *Phalaris* wrote to the *Athenians* concerning *Perilaus* his execution. *Agathocles* his litter is mentioned by *Diod. Siculus lib. xx.* *Nabis* the tyrant, his *Apega* is described by *Polybius lib. xviii.* *Ovid** remembreth a horse made of maple tree, wherein the throat

* *In proœmio libri* xxxiii.

* *Fabulâ* 40.

* *In Ibin, versu* 569.

throat of miſerable men was broke. The *Carthaginians* had a braſen ſtatue of *Saturne*, ſtretching forth his hands toward the ground after ſuch a manner, that the babe offered him for ſacrifice might role downe into the flaming fire that was underneath; ſee *Diod. Siculus lib. xx.* Some of the French have huge images, whoſe great limmes made of twigges they doe fill with men that are to be burned alive; ſee *Cæſar lib. VI. de bello Gall. cap.* 16. as alſo *Tullie pro Manio Fonteio*, and *Strabo lib. IV. Geogr.* There was in a cave at *Rome* a wonderfull great dragon made by mechanicall art, carrying a ſword in his mouth, with eyes of precious ſtones fearfully gliſtering: unto this dragon there was yearely offered a ſacrifice of devoted Virgins handſomly trimmed up with flowers: and when theſe Virgins, being ignorant of the danger, meant to goe downe to offer their gifts, as ſoone as they did but touch that ſtep of the ladder at which the dragon by a diabolicall art did hang, their innocent bloud was inſtantly ſhed by the ſword they met withall. A certaine monke at length, which for his merits was well known unto *Stilico*, deſtroyed him after this manner: trying every ſtep at his going down, he found out the diveliſh deceit; and warily ſhunning that ſame falſe ſtep, he came ſo neere as to cut the dragon in pieces; ſhewing here alſo that they are no Gods which are made by the hand of man: ſee *D. Proſper. part III. de Promiſſ. & prædictionib. Dei, promiſſ.* 38. Ungodly Kings and Princes alſo were wont to trie the mindes of the true worſhippers of God, by expoſing their owne ſtatues and the ſtatues of other falſe Gods publikely to be adored; and that with no other intent, but that the ſervants of the living God might be found out and deſtroyed: ſo we read that *Nabuchodonoſor*, puffed up by proſperitie, made an exceeding great golden ſtatue, to be adored of

all them that had their mindes depraved by flattery, none but *Shadrach*, *Meshach*, and *Abednego* were found to have abstained from that profane office, wherefore they were by the Kings command immediately bound and cast into the firie furnace: see the prophecie of *Daniel cap.* 3. see *Plinius junior lib.* x. *epist.* 97. and 98. *Licinnius* hath even after the same manner gone about to exercise crueltie upon *Auxentius*: see *Suidas* where he speaketh of *Auxentius*. Let us now leave the examples of such a beastly fiercenesse, seeing they doe not deserve to be related among the causes of the encrease of Art; as on the contrary we may very well judge that they have deserved a great deale better of the whole world, who studied to advance these Arts by transferring them unto all kinde of things honest or at least not dishonest.

§ 2. But here seemeth the greatest encrease of Art at the first to have been occasioned by necessitie; seeing it is granted that *inventions to supplie our wants, are more ancient, then those that serve onely to satisfie our pleasure*, sayth *Tullie* *. *What soever is usefull, hath his turne before any other thing onely delightfull*, sayth *Varro* *. Man, a sociable creature, not knowing how to speake to men of another language, nor to them that were absent, or should live a good while after him, was forced (before the invention of letters and writing) to make use of certaine figures taken from the similitude of divers beasts, plants, and other artificiall things: and so doe we finde that the industry of the most ancient times expressed the inward and secret conceits of any mans minde by the helpe of such markes. *Diod. Siculus* speaking of the *Æthiopians*, the most ancient of all Nations in his opinion, *their letters*, sayth he, *resemble divers living creatures, as also extremities of men, and most of all artificers in-*

* *De Perf. oratore.*

* *Lib. I. de Re rust. cap.* 4.

instruments: for their words are not expressed by the composition of syllables and letters, but they are under the forme and signification of images printed into the memory of men by use. *Corn. Tacitus* also speaking of the *Ægyptians*, *the Ægyptians did first of all*, sayth he *, *set forth the meaning of their minde by figures of living creatures: and the most ancient monuments of humane memorie are as yet seene printed in stones after such a manner.* Necessitie did also drive *Philomela* to expresse by a woven picture the grievous case shee was in; see *Ovid lib. VI. Metam.* as also *Ausonius epist.* 23. but most of all *Achilles Tatius*, *Philomela*, sayth he *, *found out a silent voice; for shee weaveth a long vesture, describing therein the tragicall fact; her hand performeth the office of her tongue, and shee doth discover unto the eyes of* Progne *things belonging to her eares, telling her by the meanes of a shittle what shee hath suffered;* Progne *from the vesture understandeth the rape.* It seemeth also that principall men at *Rome*, upon consideration of this necessitie, perswaded *Q. Pedius* to practise the Art of painting. *Q. Pedius*, sayth *Plinie* *, *nephew to that consular and triumphall* Q. Pedius, *who by* Cæsar *the Dictator was made co-heire with* August, *being dumbe by nature*; Messalla *the Orator, out of whose familie the boy's grandmother was, did think it fit to have him taught the Art of painting*, August *himselfe being also of that opinion: he died a boy, having profited very well in the Art.* Although spoken, it seemeth but a slight matter; yet, being well considered, it is a mightie thing, that Picture speaketh the language of all men; whereas among severall Nations there is such a wonderfull diversity of speaking, that a forrainer doth hardly seeme a man unto them that are of another Countrie.

* *Annal. lib. XI, cap. 14.*

* *Lib. V. de amorib. Clitophontis & Leucippes.*

* *Lib.* XXXV. *natur. hist. cap. 4.*

§ 3. The usuall way of Sciences giveth us also an evident proofe of the necessitie of these Arts; seeing it is practised

ctiſed almoſt in all Arts and Sciences, that the cleereſt grounds an Artiſt is able to propound, are yet illuſtrated and cleered by Picture: how often chanceth it in the naturall ſcience that, when words come ſhort, a little picture bringeth us to the knowledge of beaſts, birds, fiſhes, and all ſorts of vermine wee never ſaw before? this is very often confeſſed by *Ælian** in his Hiſtorie of beaſts: neither may we doubt but that all mankinde ſhould be overwhelmed with a thicker miſt of ignorance then it is now, if this generous Art did not ſometimes ſtep in and ſet forth in a ſmall image what many words cannot deſcribe: ſo doe likewiſe all Arts of warre and peace lacke the aide of Picture. A Tactike ſhall never know how to ſet his men in aray, unleſſe he doe firſt trie the caſe by deſigne or delineation: ſo doe we read that *Penelope** doth attribute this ſame skill to the ancient Worthies, ſaying that they being returned home from the Trojan warre, did paint in their feaſts the whole beſieged Citie and all the manner of warre with a little wine upon the boord. Likewiſe doth the ſame Author elſwhere* mention that *Æneas* at the requeſt of *Calypſo* did paint the ſiege of *Troy* with all the circumſtances that might be obſerved in ſuch a ſiege. *Vegetius** at length when he reckoneth up all ſuch kinde of workmen as are of neceſſitie to be added to every legion, placeth Painters among the reſt of theſe Artificers that might not be ſpared in an Armie. An Architect alſo had need to have ſome ſkill in drawing, *that he may the eaſier pourtray in his painted platformes any faſhion of worke his minde putteth him upon*, ſayth *Vitruvius, lib. I. Architect. cap.* 1. Although a cunning Architect muſt not onely know how to delineate the worke he taketh in hand, but he muſt know alſo, if need be, how to worke out the patterne of his intended worke in wax or clay. *Doe yee not*

* *Lib. XV. de Animalib. & alibi.*

* *Apud Ovidium, in epiſt. Heroid.*

* *Lib. II. de Arte.*

* *Lib. III. de Re militari, cap.* 11.

ſee

see the Architects, sayth *Greg. Nyssenus* *, *how they doe worke out the patterns of huge and mightie buildings in a little wax, and how the proportion of so small an example keepeth the same force in a greater structure?* In many other Arts we doe find the selfe-same necessitie. *Geometrie and Astrologie goe farre beyond* Apelles *and* Polycletus; *for they doe counterfeit every thing so lively, as if the Labyrinth-maker* Dædalus *had contrived them*, sayth *Martianus Capella* *. *Archimedes Siculus did cunningly make the similitude and figure of the world in hollow brasse, painting also the celestiall signes on that same brasse*, sayth *Lactantius* *. *The Greeke Authors of Physick*, Crateuas, Dionysius, Metrodorus, *have after a most pleasant way painted the shapes of hearbs, writing their effects underneath*, sayth *Plinie**. *Many sorts of birds were painted in the Hetrurian discipline*, sayth the same *Plinie* *. Such as wrote the lives of great and famous men, were wont also to joyne their painted images unto the relation made of them; that posteritie might as well view the picture of their bodies as of their mindes. *T. Pomponius Atticus* expressed in verse who they were among the *Romanes* that did excell in honour and great deeds, *so that their deeds and honours are described under every one his image with no more but foure or five verses*, sayth *Corn. Nepos* *. *Varro* likewise studied to extend the fame of illustrious men after the same manner. *Plinie* speaketh of them both at once; *that the love of images hath been much in request*, sayth he*, *is witnessed by* Atticus, *that friend of* Cicero, *seeing he published a volume of images: it is witnessed also by* M. Varro, *who by a most bountifull invention inserted into the fertilitie of his volumes not the names onely, but in some manner the images also of seven hundred illustrious Worthies; not suffering their shapes to perish, nor age to prevaile against men; deserving the envie of the Gods themselves*

* *Orat. III. in Resurr. Christi.*

* *Lib. VI. de Philol. & Mercurii nuptiis.*

* *De origine erroris, ca. 5.*

* *Lib.* XXV. *cap.* 2.

* *Lib. X. cap.* 15.

* *In vitâ Attici.*

* *Lib.* XXXV. *cap.* 2.

by the invention of such a gift; since he did not onely bestow immortalitie upon them, but sent them also abroad into all Countries, that they might be present every where and carried about. The interpreters also of sacred histories are likewise now and then forced to make use of these Arts; *the picture of the tabernacle, of the temple of God, made after the likenesse of heaven,* sayth *Cassiodorus* *, *as it was cunningly drawne in his proper lineaments, hath been fitted by me in the Latine pandects after a most competent manner.* The same Author speaketh also of painted patterns for Book-binders; *I have expressed for the Book-binders,* sayth he *, *several wayes of bindings, painted all in one volume; to the end a scholar might choose such a fashion of covering as he shall like best.* The most usefull studie of Geographie at length, without some helpe of Picture, will be nothing else but a temerarie error of our wandring minde; and every one of us must say with *Propertius* *, *I am compelled to learne the painted worlds out of a mappe.* The poët sayth very well, *I am compelled,* seeing the most industrious studie of perusing all the laborious commentaries of Geographers can give us but a confused and obscure view of what one painted sheet of paper propoundeth unto our eyes most clearely. And as the study of Geography is found to be upholden by Picture, so must travellers also that would have their travels knowne, not be altogether ignorant in this Art; *such as have travelled by sea and by land,* sayth *Macrobius* *, *rejoyce when they are asked about the situation of an unknowne Country, or about one or other bay of the sea; they doe answer therefore most willingly, describing the places sometimes with words, sometimes with a sticke; esteeming it no small glory to represent to the eyes of others what they themselves have seene.* It would be an easie matter to shew here the like use of Picture in many other Sciences, if

* *De Divinis lectionib. c. 5.*

* *Ibidem, cap. 30.*

* *Lib. IV. Eleg. 3.*

* *Saturnal. lib. V. 11, cap. 2.*

if we did not haſten to greater benefits famous Generalls have enjoyed by the means of theſe Arts both in warre and peace.

§ 4. *Michal* meaning to ſave her huſband *David* from the perſecution of her father *Saul*, fained him to be ſick, having muffled up in the bed an image in ſtead of her huſband *David*, who had leiſure enough to get away whileſt the Kings meſſengers were ſo deceived: ſee 1 *Sam.* xix. 13. The corpſe of *Alexander* the Great did lie a great while unburied, the Princes quarrelling moſt eagerly about the ſucceſſion to the crowne; neither would they in haſte have minded any ſuch thing, if *Ariſtander* had not foretold them as by a propheticall inſpiration, that the Country which ſhould receive the bodie of ſo fortunate a King, ſhould have no need to feare any invaſion; whereupon every one ſtrove to enterre the Roiall corpſe in the Country where his government chanced to be. But when *Perdiccas* perceived that *Ptolemæus* having prevented him made all poſſible haſte to bring the Kings dead bodie into *Ægypt*, he made likewiſe after him with an armed force, and a great deal of bloud would have been ſpilled that day between them two, if *Ptolemæus* had not abuſed *Perdiccas* cunningly, by letting him ſnatch away an image of *Alexander* his body for the body it ſelfe: ſee *Ælianus var. hiſt. lib. XII, cap. ultimo.* The ſtratagem of the *Troian*-horſe needs not be related; *Virgil* and other authors being full of it. *Cteſias Cnidius* reporteth in his *Perſian* hiſtories * that *Cyrus* aſſaulting the citie *Sardis*, by the advice of *Oebares* filled the ground round about with woodden images of *Perſians*, and that the townſmen frighted with ſuch a multitude of enemies, yeelded the citie: ſee alſo *Theon ſophiſta progymn. cap. XI. Jul. Frontinus lib. III. Stratag. cap. 8. Tzetzes Chiliad. I, hiſt. 1.* Such another ſtratagem hath been

* *Apud Photium.*

uſed by *Semiramis*: ſee *Diod. Siculus lib. I I.* as alſo *Tzetzes Chil. X I I, hiſt.* 452. *Spartacus* did likewiſe by the ſame means eſcape his enemies that had beſet him on every ſide: ſee *Frontinus lib. I. Stratag. cap.* 5. The *Lacedæmonians* together with their confederates having gathered an Armie of forty thouſand men, made an invaſion into the Country of the *Thebanes*. *Epaminondas* perceiving that the *Thebanes* were much frighted with ſuch a multitude, would not lead them forth to meet the enemy before he had leſſened their feare and filled them with a moſt reſolute courage. There was at *Thebes* an image of *Pallas* holding a pike in the right hand, and a ſhield downe at the knees: this image he cauſed to be altered in the night time, and opened in the morning about the time of his ſetting forth all the churches that were in the Citie, wiſhing his Country-men to pray to the Gods for good ſucceſſe: but they, having found the Goddeſſe her poſture quite altered from what it was before, were much amazed, as if the Goddeſſe did ſtretch forth her weapons againſt the enemies; whereupon *Epaminondas* bid them be of good cheare, ſince the Goddeſſe ſhewed her ſelf readie to meet the enemies. This plot of his did prevaile ſo much with the *Thebanes*, that they had the better of the day. *Polyænus lib. I I. Stratagematum. L. Sylla* plotting how to make his Souldiers more forward to fight, made a ſhew as if the Gods did foretell him things to come: and at length in the ſight of his Armie, that was now readie for the battle, he brought forth a little image which he had taken away from *Delphis*, beſeeching it to haſten the promiſed victory: ſee *Frontinus Stratag. lib. I, cap.* 145. *Valer. Maximus lib. I, cap.* 2. *exemplo* 3. *Plutarch* * adderh that this image uſed by *Sylla* was a golden image of *Apollo*. *Theagenes* alſo intending to goe any whither, was wont to conſult an image

* *In Sylla.*

of

of *Hecate*, which he had ever about him: see *Suidas*. *Jupiter* recalled *Juno* from an intended divorcement by the means of a statue: see *Pausanias lib. IX.* *Amasis* abolished the unnaturall custome of humane sacrifices, used at *Heliopolis*, a citie of *Ægypt*; commanding there should be made three images of wax, in the place of three men that were to be offered unto *Juno*: see *Porphyrius lib.* II. *de Abstinentiâ*: so doth *Servius* say very well to this purpose: *We must know*, sayth he *, *that things fained in sacrifices are taken for true things: wherefore, when a sacrifice is to be made of such creatures as are hard to come by, they are made of paste or waxe, and are taken for true ones.* The *Ægyptians* did contemne their King *Amasis* at the first beginnings of his government, because he was but of an ignoble and meane parentage; till he made them by a fine way remember the veneration due to that height of glory he was come to. There was among the royall houshold-stuffe a golden basen wherein the King his feet were daily washed, as also the feet of them that sate with him at meat: breaking therefore this basen, he turned it into an image, and set it up to be adored publikely: and when he was afterwards informed that the *Ægyptians* did worship it most religiously, he told them that image was made out of the basen in which they were wont to wash their feet, to vomite, and to make water in; wishing them withall, to esteeme of him accordingly; saying that it was true, he had been one of the common sort, nothing differing from the sordid multitude, but that he had now very good reason to looke for that dreadfull veneration Kings have in the hearts of all them that are touched with a lively feeling of their power and might: see *Herodotus* in *Euterpe*. The Priest of *Canopus* confuted with a pretie device the great boastings the *Chaldeans* made of their much honoured

* *Ad versum* 116. *Secundi Æneid.*

God : for when they went braggingly about to trie the ſtrength of other Gods with the force of the all-devouring fire worſhipped by them, there met them among the reſt a Prieſt of *Canopus*, who having taken an earthen water-pot full of holes, filled it with water, the holes being firſt ſtopped up with waxe; having afterward fitted this deceitfull water-pot with a head and other limmes taken from another ſtatue, and having coloured all alike, he quickly made an end of their vauntings; for in this conflict of Gods, whereas the *Chaldeans* did thinke that this ſtatue ſhould be conſumed by the fire as others had been, it fell out otherwiſe; for the waxe melting, let out the water; and ſo was the *Chaldean* God moſt ridiculouſly put out: ſee *Cedrenus*, and *Suidas*, where he ſpeaketh of *Canopus*. *Annibal* after that the *Romanes* had vanquiſhed *Antiochus*, fled to the *Gortinians* in *Crete*, to conſider there which way he might beſt ſecure himſelfe: but the moſt wary man perceived inſtantly that he was there in very great danger, by reaſon of the *Cretenſians* avarice, unleſſe he could find out ſome ſudden ſhift; knowing full well that it was noiſed abroad how he had a great ſumme of money about him. He filled therefore a great many pots with lead, laying ſo much gold on the top as might cover the lead: then did he put theſe pots in the temple of *Diana*, the *Gortynians* being by, making a ſhew as if he did put them in truſt with all he had. After he had thus gulled the *Gortynians*, he filled the braſen ſtatues he had about him with his money, throwing them careleſſy downe in publike roomes of his lodging: the *Gortynians* in the mean time doe watch the temple with very great care; not ſo much for feare of others, as of *Annibal* himſelfe, leaſt he ſhould privily convay away ſomething: but *Annibal* having deceived the *Gortynians*, and ſaved all his wealth by ſuch

ſuch a craftie ſubtiltie, got from thence to King *Pruſias* in *Pontus*: ſee *Corn. Nepos* in *Hannibal* his life. When *Alcibiades* meant to take great matters in hand, and ſaw that many things could not be effected without the helpe of a truſtie friend that ſhould be privie to all his plots, he tried his friends out of whom he meant to make his choice after this manner. Having laid a ſtatue made after the likeneſſe of a dead man in the darkneſſe of an obſcure corner, he brought in his friends one by one, ſhewing them, with a great deale of horrour and feare the man whom he pretended to have been murthered by himſelfe, craving alſo ſilence and help: but when every one drew backe, fearing to meddle with ſo dangerous a matter, *Callias* alone readily and faithfully undertooke the ſocietie of the danger his friend would put him to; and hence was it that *Alcibiades* afterwards made moſt uſe of *Callias*, as of a moſt truſtie inward friend: ſee *Polyænus lib.* I. *Stratagem.* There is good cauſe alſo why among the manifold uſe of Statues the woodden horſes *Vegetius* ſpeaketh of ſhould be mentioned here: *not the freſhwater ſouldiers onely*, ſayth he*, *but the ſtipendiarie alſo were ſtrictly enjoyned to practiſe the vaulting art: which cuſtome, although now with ſome diſſimulation, is come downe to this preſent age. Woodden horſes were put under the roofe, when it was winter; in the open field, when it was ſommer: and young men were compelled to get upon them, firſt unarmed, till they were uſed to it; and afterwards, in their full armour: yea they went about it ſo carefully, that they did get up and downe indifferently at the right or left ſide, holding alſo drawne ſwords or long ſpeares in their hands: no wonder then that they ſhould doe it in the tumult of a battell ſo readily, who did practiſe it in the quietneſſe of peace ſo ſtudiouſly.* The *Perſians* did not onely uſe their horſes to the tingling ſound of glattering armour,

* *Lib. I. de Re militari, cap.* 18.

mour, and to the hoarſe humming noiſe of an armed multitude; but they threw alſo at the feet of their gallopping horſes the images of dead men ſtuffed with chaffe, leaſt they ſhould loſe the uſe of their horſes, if in the heat of the fight they ſhould ſtart aſide, afrighted at thoſe that lie ſlaine upon the ground: ſee *Ælianus de Animalib. lib. XVI, cap.* 25. The *Macedonian* King *Perſeus* preparing himſelfe againſt the *Romanes*, was informed that both *Libya* and their late victory over *Antiochus* had furniſhed them with elephants: leaſt therefore ſuch a huge beaſt ſhould fright the horſes at the firſt ſight, he gave order that ſome cunning workmen ſhould make woodden images reſembling elephants in ſhape and colour, that likewiſe a man ſhould get upon this woodden frame and ſound the trumpet thorough his ſnout, in imitation of their lowd and dreadfull braying: the horſes therefore having often ſeene the ſight and heard the noiſe, were taught by this means to contemne the Elephants. *Polyænus lib.* IV. *Stratag.* But among ſo many ſeverall uſes of Statues, the inaugurated Statues may not be forgotten; which being ſet up by ſkilfull enchaunters in ſome unacceſſible chauncell of the temple, or elſe ſecretly digged in the ground, were thought to appeaſe the wrath of the Gods, and to protect the Country from hoſtile invaſions: ſee *Photius in Excerptis ex hiſt. Olympiodori.* Such a one ſeemeth that ſame *Talus* to have been, mentioned by *Apollonius Rhodius* *, and many other Authors. *Aſius* the Philoſopher alſo made an image of *Pallas* by a certaine obſervation of Aſtronomicall influences, tying the deſtinies of *Troy* to the preſervation or loſſe of that *Palladium*: ſee *Tzetzes in Lycophronis Caſſandram.* But of this, God willing, ſhall wee ſpeake more at large in our Catalogue of Artificers. If any one in the mean time deſire to know ſomething more concerning

* *Lib. IV. Argonaut. v.* 1638.

cerning the inaugurated ſtatues, which now adays by them that are curious of ſuch things are called *Taliſman*, let him reade the ſixth Chapter of *Gafarellus* his Curioſities unheard.

§ 5. What an endleſſe labour it would be, to reckon up the ſeverall ſorts of ſtatues and Images made both for uſe and ornament, not to alledge many authors, may bee knowne out of *Caſſiodorus* alone. *The Tuſcanes are ſayd to haue firſt found out ſtatues in Italy*, ſaith hee, * *and Poſteritie having embraced this inuention of theirs, hath very neer filled up the city with a number of people equall unto them that were begotten by Nature.* As therefore it might ſeeme a moſt temerarie unadviſedneſſe, if I ſhould undertake to mention all that ancient authors relate of the workes of ſtatuary and picture; ſo is it more agreeable with our meane wit, and otherwiſe employed induſtry, to promiſe but a little more than we have ſayd alreadie: not mentioning the majeſtical ornaments of Churches, of market places, and publique galleries, ſeeing it is better to ſay nothing at all of them, than to leſſen their deſerved admiration, by a dry and homely expreſſion. Inſiſting therefore onely upon ſome other examples of the uſefulneſſe of theſe arts, it may not ſeeme amiſſe to thinke, that many of the ancients perchance have ſtudied to fill publique and privat places with all kinde of rare pictures and ſtatues, for the ſame reaſon for which the Lacedemonians (otherwiſe a blunt and courſe people) made much of them. For being a warrelike Nation, and knowing well-ſhaped proper bodies to be moſt fit for war, they were alſo moſt deſirous to beget handſome children, repreſenting unto their great bellied wives, the images of *Apollo* and *Bacchus*, the faireſt among the gods; as alſo the pictures of *Caſtor* and *Pollux*, *Nireus*, *Narciſſus*, *Hiacynthus*, young

* *Variarum, lib. VII.* 15.

men of perfect beauty. *Appianus* in his first booke of Hunting describeth this custom of theirs: adding withall, That such as bred horse-colts and pigeons, did most commonly use some such like meanes to have their horse-colts and Pigeons speckled and painted after their own phantasie. The practise of the Patriarch *Jacob* agreeth very well with this. See *Genes.* xxx. and *B. Hieronymus* his Questions upon *Genesis*. *The shapes of bodies brought forth*, saith *Pliny*, * *are reputed to be sutable to the mindes of the Parents, in which many casuall things beare a great sway; things seene, heard, remembred, phantasies also running in the mind at the very instant of conception: a thought likewise running in the mind of either of both the Parents, is conceived either to give the whole shape to the child, or els to mix it. Whence it is that more differences are in man, than in any other creature whatsoever; seeing the nimblenesse of his thoughts, the swiftnesse of his minde, and the varietie of his wit, do imprint in him images of many and seueral fashions: whereas all other creatures have unmoveable minds, and in their owne kinde alike.*

* *Lib.* VII. *Nat. hist. cap.* 12.

Heliodorus groundeth the whole argument of his Æthiopicall history upon such an accident, as is to be seen in his fourth and tenth booke. Saint *Austen* * likewise relateth out of *Soranus*, That a certaine deformed King of Cyprus was wont to set before his wife when hee meant to know her, a most faire picture; hoping to effect by this meanes, that she should bring him forth faire children. *Galen* also in his treatise *de Ther. ad Pis.* alledgeth such another example. But seeing this contemplation doth more properly belong to *Hippocrates* his schollers, it is time for us to leave it, & to mention other uses that haue bin made of these Arts.

* *Retractat. Lib.* II. *cap.* 62.

§ 6. *Apelles* being carried by tempest into *Ægypt*, during the reign of that *Ptolome* that could neuer abide him

in

in *Alexanders* Court, was brought into danger of his life, but for the help of this Art. For comming to supper to the King, deceived by one suborned by some spightfull enemy, who had invited him disguised in the habit of those to whom that office belonged, the King was much insenced against him; and calling for all those officers to know who had done it, *Apelles* not seeing the man amongst the companie, took vp a cole from the hearth, and drew his picture upon the wal so lively, that vpon the first draught the king knew the man. *Plin.* xxxv. 10. *Julius Cæsars* Image expressed in waxe, and hideous to looke on for the three and twenty wide gaping wounds he had received, did mightily stir up the Romans to revenge his death. *Appianus Lib.* II, *de Bello civili.* The Emperor *Antoninus*, to accustome the people by little and little to that effœminate habit of the Phœnicians, he himselfe did so much like, sent his picture before him to *Rome*; and therby brought to passe, that the Romans did heartily congratulate him at his comming, it being no new thing to see their Soveraigne in such attyre. *Herodian. lib.* V. *Hist.* Some Kings did cause a picture to be drawn after their own fancie, sending it abroad in the world, if by chance any one maid comming somwhat neer the conceived beauty, might be esteemed worthy of such a match. See *Claudianus, de Honorii & Mariæ nuptiis.* Neither did these Arts serue onely in Love-Embassages, but sometimes also most peremptorie Embassages of peace and warre haue beene performed by the meanes of these Arts. *Q. Fabius* a General of the Romans sent a letter to the Carthaginians, in which was written, that the people of Rome had sent thẽ a little white rod used by messengers of peace, and a Pike, to the end they should chuse either of these signes of peace or war, & think that alone to be sent which

they ſhould make choice of. The Carthaginians anſwered, That they would chuſe neither of both, ſeeing it was in the power of thoſe that brought them, to leave which they themſelves would; and what was left, the ſame ſhould bee unto them as choſen. *Marcus Varro* reporteth, That there was not ſent a rod of peace and a Pike, but two ſmall Tyles, with ſuch a rod ingraven in the one, and a pike in the other. See *Agellius, noct. Attic. lib.* x. *cap.* 27. *Eubata Cyrenæus* to maintaine the faith of Wedlock, diſappointed that famous Strumpet *Laïs* in her luſt, by carrying the picture of *Laïs* along with him to *Cyrena* in ſtead of the woman her ſelfe: wherefore his wife alſo at his returne erected him a ſtatue. See *Ælian lib.* x. *Var. hiſt. ca.* 2. *We do love the images of our Beloved*, ſaith *Dionyſius* the Antiochian Sophiſt,* *when wee cannot ſee them preſent with us.* See alſo *Æneas* the Sophiſt, *Epiſt.* 12. *Ovid. lib.* 11. *de Ponto, Eleg.* 8. And *Heroïdum, Epiſtolâ* xiii. *verſ.* 151. The younger *Pliny* doth expreſſe the ſame; *I haue loved the moſt compleat young man as fervently*, ſaith he,* *as now I do require him impatiently. So will it be unto me a moſt acceptable thing to ſee ſometimes this ſame image of his, and to looke backe upon it; to ſtand now and then neere it, and to go by it. For if the images we haue in our privat houſes of them that are dead, doe very much aſſwage our griefe; how much more ſhall thoſe images bring that to paſſe, which in a place of great reſort do not only ſhew their ſhape and countenance, but their honor and glory alſo?* Yea, the firſt beginnings of theſe Arts ſeem to haue proceeded out of a deſire of prolonging the memory of the deceaſed, or elſe of them whoſe abſence would be moſt grievous unto us without ſuch a remembrance. See what *Fulgentius** reporteth of the Ægyptian *Syrophanes*. A Corinthian Maid alſo, taught by Love, ventured to put her unskilfull hand to the

* *Epiſt. I.*

* *Lib. II. Epiſt.* 7.

* *Lib. I. Myth l. § unde idolum dicatur.*

firſt

first beginnings of art, drawing lines about the shadow of her Lover that was to go a great journey. Whereupon (as it is the custome of men to prosecute small beginnings with a stedfast study) her father *Dibutades*, a Potter by his trade, cut out the space comprised within the lines, and filling it with clay, he made a pattern and hardned it in the fire, profering to Greece the first rudiments of picture & Statuary.

§ 7. So was it then a praise-worthy custome observed among the Ancients, That they did shew themselves forward to consecrate the memories of such men as had deserved well of the world: and because they could not endure that vehement longing they had after the vertues of the deceased Worthies, they did at once seeke to remedy their sorrow, and to stirre up other noble spirits to the love of vertue. See *Lactant. cap.* 15. *de Falsa Religione*: *Every one thinketh that honor bestowed upon himselfe*, saith *Symmachus*,* *which he findeth deservedly to be conferred upon others.* And againe in another place,* *When worthy men receive the fruit of their doings, all they that follow their stepeps are likewise filled with hope.* The Emperour *Tiberius* restored many cities of Asia that were throwne downe in his time by a fearefull earthquake. The Asiatique Cities therefore studying to be thankfull, erected a Colosse unto *Tiberius* upon the Roman market, at the backe side of the Temple of *Venus*; adding likewise the statues of euery one of the Cities repaired. *Phlegon cap.* 13. *de Rebus mirabilibus.* The Athenians have erected unto *Æsope* a most goodly statue, saith *Phædrus*,* and have set a contemptible slave upon an everlasting Base: that all might understand, how the way of Honour lieth open to every one, and that glory likewise doth not so much follow the condition of our birth, as the vertues of our life.

* *Lib. IX. Epist.* 102.

* *Lib. I. Epist.* 37.

* *Sub finem libri secundi fabularum.*

Berosus

Berosus did excell in Astrologie, wherefore the Athenians for his divine prognostications erected him a Statue with a golden tongue, set up in their publique Schools. See *Pliny, Nat. hist. lib.* vii. *cap.* 37. *Josephus*, that famous writer of the Jewish antiquities, beeing brought to Rome among other Captives, offered unto the Emperors *Vespasian* and *Titus*, seven bookes he had written about the taking of Jerusalem. Which books being carefully put up in the publique Library, there was moreover a statue erected him for the fame of that Worke of his. See *Suidas*.

The noble Captain *Chabrias* was the first that taught the Athenians, how to breake the furious assault of a forward Enemy by holding vp their shields, and with a bent knee levelling their pikes. This invention of his was so much celebrated in all Greece, that *Chabrias* would haue his statue made in such a posture; and the Athenians erected him such a one publiquely in the market place. So did also champions afterwards, and all other Artificers, when they had obtained the victory, make their statues in this very posture. *Corn. Nepos in Chabria.* *The statues of the Embassadors slaine at* Fidena, saith *Livy*, * *were set up at Rome in a most frequented place, knowne by the name* Rostra. *Florus* addeth, *Because they died for the Republique.* The Athenians also erected a Statue to *Anthemocritus*, who vpon the like occasion was pulled in pieces by the Megarians. See *Harpocration* in *Anthemocritus.* *Velleius Paterculus* * reporteth, that *Alexander the Great requested* Lysippus *a singular workman in such things, to make the statues of the horsemen of his troupe that were slaine at* Granicum, *as like them as could bee, and that he should set his statue among them.* See also *Arrianus, lib.* 1. *de Exped. Alexandri.* When King *Porsena* was come to *Janiculum*, he was hindred by the vertue of *Cocles Horatius*

* *Lib.* IV. *ab* V.C.

* *Lib.* I. *hist. cap.* 11.

Horatius to march over the *Tyber*: for *Horatius* sustained the whole host of the Hetrurians, whilest others in the meane time did breake down the timber bridge: which being done, he leapt with his full armour into the *Tyber*, swimming over to his other countrymen safe, in spite of a world of arrowes shot vpon him; *attempting a thing of greater fame with posteritie, than credit*, saith *Livy*, * *and the city thankefully acknowledged such a vertue, erecting him a statue in a place of great resort, knowne by the name* Comitium.

* *Lib.* II. *ab* v. c.

Vertue therefore being thus honoured in men, women also were stirred up to great attempts for the publique glory of the Romane state: So when *Clælia* was giuen in hostage to *Porsenna*, with many other noble Virgins, shee made her selfe Captaine of the rest, and hauing deceived their Keepers, got on horsebacke and swam over the river Tyber. *The Romanes rewarded so new a vertue in a woman, with a new kinde of honour*, saith *Livy* in the same place, *for in memory of her, in the most eminent part of* Via sacra *they set up a statue of a maid on horsebacke*. We finde also, that unto *Caja* or *Suffetia*, a Vestal Virgin, a statue was decreed, to be set up in the place she her selfe should make choice of: which addition was no lesse honourable, than that it was decreed unto a woman. Her desert was, That she had freely given unto the people that ground which was afterward called *Campus Tiberinus*. See *Pliny, lib.* xxxiv. *Nat hist. ca.* 6. The Soothsayer *Accius Navius* his statue, who cut a whetstone with a Raisor in the presence of *Tarquinius*, to shew unto the King an effect of his profession, was placed on the left side of the Counsel-house, upon the steps where the thing was done: the whetstone also was to be seene in the same place, to be a monument unto posteritie, of that miracle, saith *Livy*, *lib.* 1. *ab* v. c. So were there also very often statues

ſtatues erected to preſerve the memorie of ſome miracuous accidents. Such was the ſtatue of *Arion*; of the which ſee *Agellius*, *lib.* xvi. *Noct. Attic. cap. ultimo.* And the Anthologie of Greeke Epigrams, *lib.* iv. *cap.* 14. where you may finde alſo the ſtatue of the Muſician *Eunomus* mentioned. The Aſpendian Harpe-players ſtatue is mentioned by *Tully*, *lib.* iv. *in Verrem*, where ſee what *Aſconius Pedianus* ſaith concerning that matter. *Antonius* the Triumvir mixed iron amongſt the coyne called at Rome *Denarius*: it was therefore made an art to eſſay that kind of mony; and this law of trying the coyne was ſo well liked by the people, that ſtreet by ſtreet they did erect whole ſtatues unto *Gratidianus*. See *Pliny*, *lib.* xxxiii. *Nat. hiſt. cap.* 9. Actions proceeding out of the ſudden commotion of a forward minde, have been ſometimes alſo eſteemed worthy of the honour of a ſtatue: for when the meſſage that *Babylon* had revolted, was brought unto *Semiramis*, whileſt ſhee was dreſſing her head, ſhe did inſtantly runne to recover the city, one ſide of her haire hanging as yet downe: neither would ſhe ſuffer her haire to be medled withall, as long as the city did hold out againſt her. And there was upon this occaſion a ſtatue erected her at *Babylon*, in the ſame habit ſhe did haſtily run in to revenge her ſelfe of the Rebels. See *Valerius Maximus*, *lib.* ix. *cap.* 3. *ex ext.* 6.

Bupalus and *Anthermus*, to ſport themſelves and the ſpectators, made the ſtatue of *Hipponactes* the Poët, who was halfe a Dwarfe, and of an hard favoured countenance. But when they had moſt contumelioufly publiſhed this worke of theirs in great companies of ſcoffing and buſie mockers; *Hipponactes*, as ſome doe report, fell upon them with ſuch bitter invectives of *Iambicke* verſes, that they made rather choice of an halter, than to endure his revenge any longer.

Suidas

Suidas in Hipponax. Acron. in vi *Epod.* See alſo *Pliny*, xxxvi. 5.

The Queene *Artemiſia* having conquered *Rhodes*, erected a monument of her victorie in the city, making two braſen ſtatues, whereof the one repreſented the city, the other repreſented her ſelf; branding the city with reproch-full markes. Religion afterwards hindering the Rhodians to deface this monument, becauſe dedicated tropæes might not be removed, they built a houſe about it, covering it with a Grecian roofe, to hide it from the view of all men; commanding the place to be called *Abaton*, that is, an unacceſſible place. *Vitruvius lib.* II. *architect. cap.* 8. There have been very often ſtatues erected unto thoſe that by the favour of Kings and Emperours were lifted vp above other men. So doth *Suetonius* * report, that *Sejanus* his golden images were ſet up every where. And *Juvenal* teacheth us againe, by the example of the ſame *Sejanus*, That there was moſt commonly the ſame earneſtneſſe uſed in pulling them downe, that had been uſed in erecting them, when the Emperor did but begin to frown a little upon the much admired and flattered Favourit. See *Juvenal*, *Satyr.* x. *verſ.* 56. *Claudius* the Emperour erected a ſtatue unto *Simon Magus*, adding this title, SIMONI DEO SANCTO. See *Tertullian* his *Apolog. adverſ. Gentes*, *cap.* 13. The importunate curioſitie of ſome men at *Rome* brought to paſſe, that former ages have ſeen the ſtatues of *Annibal* within the wals of the city. See *Pliny*, *lib.* xxxiv. *Nat. hiſt. cap.* 6. King *Ptolome* in memory of an inceſtuous affection, commanded *Dinochares* to hang up his ſiſter *Arſinoë* in the ayre: he therefore placed a Loadſtone in the Vault of the Pharian Temple, which drew up the miſerable woman by her iron haire. See *Auſonius in Moſella*. *Pliny*, *lib.* xxxiv. *Nat. hiſt. cap.* 14.

* *In Tiberio*, *cap.* 65.

Suidas in Magnetis. Cedrenus, ad annum undecimum Theodosii Imp. Although it appeareth now in all these alledged examples, That statues were erected upon severall occasions, yet was this alwayes the chiefest motive, That generous spirits seeing Vertue so much honoured, should likewise be provoked unto vertuous actions. *There is good reason, why the memory of great vertues should be reputed a sacred thing; seeing a great many doe delight more in vertuous courses, if the favourable estimation of good men do not perish with them,* sayth *Seneca, lib.* iv. *de Benef. cap.* 30. *The rewards of good and bad men make men good or bad. Few have so much goodnesse by nature, as not to chuse or shunne honest or dishonest things, as they see other men speed well or ill by them. The rest, when they see that the reward of labor, vigilancy, and frugality is bestowed upon lazinesse, drowsinesse, and luxurie, study also to obtaine the same rewards by the same meanes others have obtained them: they do therefore desire to be and to seeme such as those were; and whilest they doe so much desire to bee like them, they are quickely made like them,* saith *Pliny* in his Panegyrick Oration. *Because by the ornaments bestowed vpon good men, we are stirred vp to imitate them, and an emulating vertue is led by the honours conferred upon others. Hence it was, that in the rudest times of antiquitie, those that excelled in vertue, being expressed by the hand of Art, were transmitted to the memorie of posteritie. And it were to be wished, that the base remissnesse of flatterers had not afterwards any thing derogated from that glory; although those honours are not to be esteemed of equall value, that are obtained by unequall meanes.* Symmachus lib. x. Epist. 25.

* *Lib.* xxxiv. *Nat. hist. cap.* 4.

Images of men were seldome expressed, saith *Pliny,* * *but of such onely as for some noble act had deserved perpetuitie. First, for victory in one or other of the sacred Games, but most of all of*

of the Olympian *games, where it was the custom to consecrate the statues of all them that had overcome: and if any had overcome thrice in the said Games, their similitude was expressed out of their very limmes; which kinde of statues were called* Iconicæ statuæ. *This custome hath afterwards beene received in the whole world by a most curteous ambition; for statues have now begun to bee an ornament of the market places in all municipall townes: so is it also an ordinary thing to prorogate the memory of men, and to write upon the bases such titles of honours, that all Ages might reade them there, lest they should be read only upon sepulchres. Privat houses likewise and their halls afterwards became like market places: the respect Clients bore their patrons, first instituted to worship them after this maner.* The publique libraries were also furnished with the golden, silver, and brasse Images of those whose immortall soules did speake in these places. *This was at* Rome *the invention of* Asinius Pollio, *saith Pliny,* * *who when he did dedicate a Library, made a commonwealth of wits. Yet is it not easie for me to say, whether the Kings of* Alexandria *and* Pergamus, *who erected libraries for strife, did it before him or not.* See the younger *Pliny, lib.* IV. *cap.* 28. And although the Images of the deceased were onely dedicated in publique Libraries, yet hath the veneration of learning prevailed so much, that the image of *M. Varro* alone before his death, should find a place in the Library published by *Asinius Pollio.* See *Pliny, lib.* vii. *Nat. hist. cap.* 30. As for private Libraries, *Martial* * teacheth us, That in them the Images of such Writers as were as yet surviving, might bee admitted. *Our forefathers had images in their halls, that deserved to bee looked upon,* sayth *Pliny,* * *not the works of forrein Artificers, notable for the brasse or the marble. Faces expressed in waxe were orderly placed in every hollownesse fitted for such use, that*

* *Lib.* xxxv. *Nat. hist. cap.* 2.

* *In ipso stat. initio Libri noni.*

* *Lib.* xxxv. *Nat. hist. cap.* 2.

there might not want Images to accompany the funerals of every family; and alwayes when any one was dead, the whole people of that family, as many as ever had beene famous, were present there. The degrees also of Kindred set forth in garlands, did reach unto the painted Images: and the roomes neer the Court-yard, where their records and evidences were kept, did abound with books and monuments of noble deeds performed when they were in authoritie. Without doores about the haunse or frontier there did appeare other Images of great spirits, the spoyles taken from their enemies being fastned there, that the buyer might not breake them off. The houses themselves did triumph, though their masters were changed: so was this also a great pricking of their mindes, the houses daily upbraiding them, that an unwarlike master did step into another mans triumph. We must needs bring in here the words of *Sallustius*; *I have often heard*, saith hee, * *that* Q. Maxumus, P. Scipio, *and other great men of our city, were wont to say, That they felt their mindes mightily inflamed to vertue, when they did but looke upon the Images of their Ancestors: not that there was any such force in that wax and figure, but that the memory of their famous acts did kindle this flame in the brests of brave men, which could not be quenched, untill by a vertuous course they had attained to their fame and glory.* See also *Valer. Maximus lib. v. cap. 8. Exemplo 3.*

* *De Bello Jugurth.*

* *Julius Cæsar*, as it is reported by *Dio Cassius*, * seeing a statue of the Great *Alexander* in *Hercules* his Temple at *Gades*, fetched many a deepe sigh, pittifully bemoaning his owne condition, That he had not yet by any noble act consecrated his memory unto eternitie.

* *Lib. xxxvii*

As they had now the images of their noble ancestors in their halls, so did they very often carry them about in their rings. *Lentulus* a most desperate companion of *Cateline*, had

had his grandfathers image ingraven in the ring hee did weare, and sealed his Letters with it. *I have shewed the Letters unto* Lentulus, *saith* Tully, * *asking him whether hee knew the seale: which being confessed by him, It is truly, sayd I, a seale very well knowne, being the image of your most famous grandfather, who loved his countrey and countreymen dearely; and this speechlesse image might very wel haue recalled you from such wicked attempts.* Left therefore any such reproches should light upon any noble branch of an ancient stocke, all such as were allyed to great houses, did by a just severity refuse to acknowledge such noble monsters as began to darken the brightnesse of their ancestors. The sonne of *Scipio Africanus* was set upon by the whole kinred, when shamefully degenerating, he did nothing but disgrace the images of his glorious father and famous Uncle. *His kinsfolks pulled the ring from his hand,* saith Valerius Maximus,* *in which* Scipio Africanus *his head was ingraven.*

* *Orat. 3. in L. Catilinam*

* *Lib. iii. c. 5. Exempl.* 1.

§ 8. *Picture in my opinion was most of all brought in request at* Rome, *by* M. Valerius Maximus Messala, *who being then Generall, placed at a side of* Curia Hostilia *the picture of that battell wherein he overcame the* Carthaginians *and* Hieron *in* Sicily, *the foure hundred foure score and tenth yeere of the founding of the city.* Pliny xxxv. 4. *The glory of the Scene made the Art more famous at* Rome. *For the Scene of* Claudius Pulcher *his Playes was very much wondered at for the excellencie of picture; seeing Crowes deceived by the image, came flying to the similitude of the painted Tiles.* Pliny, Lib. xxxv. cap. 4.

There is in the mention of Picture a pretie tale divulged of Lepidus, *who in the time of his Triumvirat being lodged by the Magistrates of a certaine towne in a thicke woodded place, he expostulated the next day with them after a threatning man-*

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ner, becauſe his ſleepe had been broke by the ſinging of birds: but they having hung round about the place a dragon painted upon a long role of parchment, made the birds hold their peace: and ſo was it afterwards knowne that this was the way to reſtraine them. Plin. xxxv, 11. The two following examples, although they doe not directly appertaine to this place, where we doe reckon up the manifold uſe of Picture, yet may we rehearſe them here by the way, ſince by them we are taught that unreaſonable creatures are ſometimes as well mooved by their owne image repreſented in the water or in a looking-glaſſe, as theſe birds were frighted by the likeneſſe of a painted dragon. A horſe knowing what a ſingular ornament his mane is unto him, uſeth to be proud of it: thoſe therefore that goe about to have their mares covered by he-aſſes, when they finde them after a fierce manner ſcorne ſuch an unequall match, uſe to clip their manes and ſo to drive them to the water: whereupon is it an uſuall thing that the mare ſeeing the pride of her necke gone, groweth more tractable and admitteth the aſſe: ſee *Ælian. lib.* XII, *de Animalib. cap.* 10. as alſo *Jul. Pollux, onomaſt. lib.* I, *cap.* 11. A parret is by cozenage taught to imitate: for they that will teach her, doe hide themſelves behinde a great looking-glaſſe, ſpeaking there what they would have her learne: the parret therefore weening to ſee another prating parret in the glaſſe, maketh haſte to ſpeak the language of a bird of her owne feathers: ſee *Photius in Excerptis ex lib.* V. *Theodori epiſcopi Tarſi contra Fatum.* What we have as yet ſpoken concerning the manifold uſe of theſe Arts of imitation, might very well ſuffice, if we had not met in diverſe good Authors with many more paſſages of this nature. Wherefore I cannot forbeare, but I muſt needs adde ſome examples; being fully perſwaded, that as all of them doe

doe not want the delight of varietie, so will some of them affoord the profit of instruction.

§9. *Acu pingere*, to paint with a needle was the invention of the Phrygians, and for that reason were the embroderers called Phrygians, saith *Plinie lib.* viij, *nat. hist. lib.* viii, *ca.* 48. Although *Lucanus* * seemeth to attribute this same glorie unto the Ægyptians also. But of this, God willing, elswhere.

* *Lib. X. vers.* 142.

Textilis pictura, tapestry-worke is mentioned by name in the beginning of *Tullie* his fourth booke against *Verres*: so doth *Val. Maximus* * relate that the armie of *Antiochus* King of Syria set up pavilions adorned with woven images. *Lucretius* at length, *burning fevers shall leave you never a whit sooner*, sayth he*, *if you tosse in woven imagerie and rich scarlet, then if you lie under meane and ordinarie coverings.*

* *Lib. IX, cap.* 1. *ex. ext.* 4.

* *Lib. II, vers.* 34.

Among many severall sorts of this kind of workmanship there have been anciently renowned *Attalicæ vestes*, *Babylonica texta*, *Chlamydes militares*, *Diademata regũ Ægyptiorum*, *Judaïca vela*, *Peplum Palladis*, *Toga picta*.

Attalicæ vestes, Attalian cloaths got their name of *Attalus*, a most wealthy King of *Pergamus*, who first of all made gold to be woven in cloaths, sayth *Plinie lib.* viii, *nat. hist. cap.* 48. When *Silius* * therefore speaketh of Attalian hangings wrought with a needle, wee must understand nothing else by the name of Attalian hangings, but rich and sumptuous hangings; seeing the ancient Authors every where doe call magnificent household-stuffe by the name of Attalian household stuffe, because the sayd King was exceeding stately and sumptuous in all manner of things.

* *Sub finẽ lib. XIV. de bello Punico.*

Babylonica texta, Babylonian weavings have their name from Babylon; seeing it hath been the practice of this Citie chiefly to weave divers colours in the painted hangings, sayth *Plinie lib.* viii, *nat. hist. cap.* 48.

Chlamydes

Chlamydes militares, the painted caſſockes of ſouldiers and the riding coates of horſemen were very much uſed among the *Achæans* by *Philopœmen* his advice, who meant to bring his Country-men from the love of frivolous elegancies to a more neceſſary and honeſt liking of brave armour; perſwading himſelfe that their magnanimitie and courage would be mightily enflamed by the very ſight of ſuch ornaments: even as *Homer* bringeth in *Achilles* longing, when new and coſtly armour was brought before his eyes, that he might trie his valour in them: ſee *Plutarch* in the life of *Philopœmen*.

Diadémata regum Ægyptiorum, the diademes of the Ægyptian Kings were round about beſet with the figures of aſpes, wrought in ſeverall colours; the invincible force of a provoked ſoveraigne being inſinuated by the deadly bite of an aſpe: for it was never knowne that any one eſcaped death, after he had been ſtung by that kinde of ſerpent: ſee *Ælian. lib.* VI. *de Animalib. cap.* 38.

Judaïca vela, Jewiſh vailes were moſt commonly notable for all ſuch kinde of monſters as men conceive when they doe imagine the wonders of ſtrange Indian countries: ſee *Claudianus lib. I. in Eutropium, verſ.* 355.

Peplum Palladis, the flag of *Pallas* adorned with the overthrow of the fool-hardy giants that fought againſt heaven, was carried about by the *Athenians* every fifth yeere in the pageants of their Panathenaike ſolemnitie: ſee *Suidas*, as alſo *Virgil in Ciris*.

Toga palmata was a gowne ſo called of the branches of palme-trees that were wrought in it: *the gowne deſerved by them*, ſayth *Iſidorus Hiſpal. Originum lib.* xix. *that had overcome their enemies, was called* Toga palmata: *it was called alſo* Toga picta, *a painted gowne, for the victories and palme-trees*

trees that were woven in it. And as it hath been ſhewed above that the *Toſcanes* made the firſt ſtatues in *Italie*, ſo muſt we likewiſe obſerve here that this kinde of ornament hath alſo beene derived from the ſaid *Toſcanes*. *Our anceſtours*, ſayth *Salluſtius**, *have taken the greater part of the enſignes of Magiſtrates from the Toſcanes*. *Macrobius* doth confirme the ſame, *Tullus Hoſtilius, the ſonne of Hoſtus, and third King of the Romanes*, ſayth he*, *did firſt of all inſtitute at Rome the uſe of the Chariot of ſtate, called* Curulis ſella; *the Sergeants, called* Lictores; *the Gownes, called* Toga picta, *and* Toga prætexta; *which were all ornaments uſed by the* Etrurian *Magiſtrates:* ſee alſo *Silius Italicus lib.* VIII. *de bello Punico.*

* *De bello Catilin.*

* *Lib. II. Saturnal. c. 6.*

§ 10. The Citie gates and the doores of private houſes were in ancient times notable for the picture of *Minerva* that was painted upon them; ſo was *Mars* alſo painted at the firſt entrance of the ſuburbs: to inſinuate, that within the Citie walls, as alſo within the walls of private houſes all things muſt be performed by the counſell of *Minerva*; but that the out-ſtreets lying out of the towne, are to be protected by *Mars*. *Schol. vet. in Æſchylum. Tzetzes in Lycophronis Caſſandram.* Some for all that did not ſo much pourtray *Minerva* upon the doores of their houſes, as any other God or man they would themſelves. We doe ſee this in *Anſonius* his Epigrammes, where* he doth moſt pleaſantly mock an obſcure fellow, which for his great wealth would ſeeme to be ſome bodie; but having no pedegree to ſhew for himſelfe, he did vilifie the noble names of moſt flouriſhing times, and embrace *Mars*, *Romulus*, and *Remus*, calling them the firſt parents, painting them upon his doores, and ſetting them up in his hall, as if his nobilitie had been derived from theſe founders of the Citie. A great dogge tyed

* *Epigr. 25.*

in a chaine was painted upon the wall neere the Porters lodge; and above him there was written, CAVE. CAVE. CANEM. *Arbiter Satyrico.*

On many little shed-shops the battell betweene weesills and mice was most commonly pourtrayed. *Phædrus Fabulâ LXIV.* And as by the means of this picture they did draw and entertaine their customers, so on the contrary, did they put boyes, and other idle fellowes farre from their stalls, by painting two snakes upon the outside of them; forbidding every one to make water in the corners of their stalls, by shewing unto them the religion of the place. *There is no place without his peculiar Genius,* sayth *Servius* *, *and this same Genius is for the most part expressed by the image of a snake.* See also *Cornutus* upon the 113 verse of *Persius* his first Satyre, where he doth speake of this custome used by the shop-keepers. To all the Citie gates in the meane time, to private houses, baths, stables also, and to be short, to every place and corner of the Citie there did belong many a thousand *Geniusses*, as *Aurel. Prudentius* reporteth *lib. II. contra Symmachum. Epona* also and some such like faces were painted neere the rank-scented mangers: see *Juvenal. Satyrâ* VIII. *Theudelinda* Queene of the *Longobards* built her pallace in *Modiciâ*, and caused therein something to be painted of the deeds of the *Longobards*: it is clearely perceived in this picture how the *Longobards* in those times did cut the haire of their heads, what manner of cloaths and habit they went in: for shaving themselves, they did make their necke bare to the hinder part of the head; whereas their other haire did hang downe as low as their mouth, being on both sides divided by the parting of the forehead: they had loose and for the most part linnen garments, such as the *Anglo-Saxons* doe weare, adorned with broad lace woven of diverse

* *Ad versum 85. libri V Æneid.*

verſe colours: they had ſhoes open almoſt to the upperpart of their great toes, ſtretched with latchets from the one ſide to the other: they afterwards begun to uſe hoſe, drawing over them ſome thicker kind of ſtock-hoſe, when they were to ride; but in this haye they followed the cuſtome of the *Romanes*: ſee *Paulus Diaconus de geſtis Longobardorum, lib. IV, cap.* 23.

The monuments of Martyrs were adorned with paintings, ſetting forth all the circumſtances of the butcherlike crueltie uſed againſt the Saints of God: ſee *Prudentius* in the paſſion of *Caſſianus* the Schoolemaſter, who was by his own ſchool-boyes, the tyrant forcing them thereunto, prickt to death with the ſharpe points of their writing bodkins: ſee the ſame *Prud.* alſo in the paſſion of *Hippolytus*: and *Paulus Diaconus lib. IV. de geſtis Longobard. cap.* 17.

Such as had eſcaped a dangerous ſickneſſe, were wont to have *Æſculapius* painted in the rooms they did moſt frequent; profeſſing their thankfulneſſe by a continuall worſhipping of ſo favourable a God: ſee *Libanius Declam.* xxxix.

The pictures of them that had ſuffered ſhip-wracke, or were egregiouſly injured by other men, have been mentioned alreadie, *lib.* I, *cap.* IV, § 4.

The ſhips-caſtle behinde was moſt commonly adorned with the picture of one or other God, unto whoſe protection and patronage the whole ſhip was committed; and this Patron of the ſhip was for the moſt part ſet forth in gold and glorious colours: ſee *Virgil. lib. X. Æneid.* and *Valer. Flaccus lib.* VIII, *verſ.* 292.

When Painters did imitate in their pictures ſuch things as thoſe that had an entercourſe of mutuall hoſpitality were wont to ſend one to another, they did call ſuch pictures

Xenia, ſayth *Vitruvius*, *lib.* VI. *Architect. cap.* 10. *Philoſtratus* at the end of his firſt booke of Images deſcribeth ſuch a picture.

Mæandrum is a kinde of painting named after the ſimilitude of the manifold turnings and windings made by the river *Mæander*: ſee *Pompeius Feſtus*.

When *Muræna* and *Varro* were Ædiles, they cut at *Lacedæmon* out of brick walls a certain kind of plaiſtering work for the excellency of painting, and brought it to *Rome* in woodden frames, to adorn the place called *Comitium* withall: ſee *Plinie lib. xxxv. nat. hiſt. cap.* 14. and *Vitruvius lib.* 11. *Archit. cap.* 8. M. *Agrippa* ſet up in the hotteſt part of the Baths little pictures, fitting them in the marble. *Plin. lib. xxxv. nat. hiſt. cap.* 4.

Pavements of checkerwork had their originall in *Greece* by an art much laboured after the way of picture, till they have been put out by another kinde of workmanſhip called *Lithoſtrota*, that is, ſtrowed over with ſtones: and this ſeemeth to have been that worke we call Muſaike-worke. *Soſus was moſt famous in this kinde of worke*, ſayth *Plinie**, *who paved at* Pergamus *the houſe they did call* Aſaroton oecon, *that is, the unſwept houſe: becauſe he had counterfeited out of little and diverſly coloured ſtones the ſcraps of broken meat that uſe to be ſwept away, even as if careleſly they had been left upon the ground: the drinking pigeon is there moſt admirable, darkening the water with the ſhadow of her head, while ſt another ſnatcheth away the meat: you may ſee other pigeons play upon the brimme of the pots mouth: others ſit a ſunning, and doe nothing but claw and pick their own feathers.* The cipreſſe tree alſo is drawne into paintings in hiſtoricall worke, overſhadowing huntings, navies, and other images of things with a thinne, ſhort, and greene leafe. *Plin. lib.* xvi. *nat. hiſt. cap.* 33.

* *Lib.* xxxv. *Nat. hiſt. cap.* 25.

Among

Among the principall ſouldiers they were called *imaginarii* or *imaginiferi*, which carried the images of the Emperours: ſee *Vegetius lib.* II. *de Re militari, cap.* 7.

Ægypt dyeth ſilver alſo, that it may behold its Anubis upon drinking-veſſels; and doth not grave ſilver, but paint it. That ſilver afterwards is applied to the making of triumphall ſtatues; and, which is a wonder, that dimme brightneſſe is highly eſteemed: ſee *Plinie lib.* XXXIII. *nat. hiſt. cap.* 9.

Glaſſe is moſt proper for picture, ſayth *Plinie, lib.* xxxvi, *cap.* 26.

Tortoiſe ſhells, though they were never ſo full of ſpots, yet did they ſometimes paint them. *Seneca de Benef. lib.* vii, *cap.* 9.

Buſkins painted, are mentioned by *Ovid. Amorum lib.* ii. *Eleg.* 18. as alſo *Amorum, lib.* iii. *Eleg.* 1.

Calendars painted, *Ovid. circa initium libri primi Faſtorum.*

Belts painted, *Apuleius lib.* X. *Metamorph.*

Painted bridles, *Ovid.* IV. *Metam.*

Painted quivers, *Ovid* II. *Metam. & paſſim alibi.*

Painted tents, *Claudianus lib.* I. *de Stiliconis laudib. verſ.* 157.

Painted ſhields were at the firſt proper onely to valiant men: *in the times of our anceſtors*, ſayth *Servius* *, *the ſhields of valiant men were painted; the ſhields of freſh-water ſouldiers on the contrary and of unmanly cowards, were unpainted.* But it ſeemeth that all had afterwards promiſcuouſly ſome kinde of painting: *leaſt the ſouldiers ſhould at any time in the tumult of a battell wander from their fellow-ſouldiers*, ſayth *Vegetius* *, *ſeverall cohorts had ſeverall marks painted on their ſhields*, called digmata; *and this cuſtome doth as yet hold: the name*

* *In lib.* vii. *Æneid.*

* *Lib.* II. *de Re milit. cap.* 18.

name of the ſouldier was likewiſe written on the inſide of every one his ſhield, as alſo to what cohort and centurie the owner did belong. As for the primitive times under the firſt Chriſtian Emperours, *Prudentius* teacheth us, that ſhields were then marked otherwiſe; *Chriſt being woven in gliſtering gold,* ſayth he *, *did adorne the purple Church-flagges, Chriſt was drawne for an enſigne upon the ſhields, and a croſſe added to the higheſt creſts, did ſhine after the manner of flaming fire.* Marke here by the way, that as the creſts of their head-pieces were adorned with the croſſe, ſo ſayth Saint *Hierome** that the picture of the croſſe did adde a great deale of grace to the purple robes of Kings, and to the brighteſt gemmes of their diademes.

* *Lib. I. contra* Symmachum.

* *Lib. II. Epiſt. famil.* 15.

Statues were ſometimes alſo painted over: not after that manner *Pline* ſpeaketh of, when he ſayth* that they were painted with vermilion; but they were now and then painted with all ſuch colours as are uſed about pictures: ſo doth *Pauſanias** witneſſe, that there was at *Creuſis* an image of *Bacchus* made of plaiſter-ſtuffe, and all over adorned with picture. The *Ægyptians* alſo in their banquets uſe to carry about a dead bodie made of wood, but ſo well wrought and painted over, that it can hardly be diſcerned from a true dead bodie: ſee *Herodotus lib.* II. *hiſt.* The ſame Author mentioneth ſuch another ſtatue in the ſame booke, where he ſpeaketh of a wonderfull cuſtome of burying the dead, anciently uſed among the *Ægyptians:* and in his third book he doth relate the like of the *Æthiopians.* Although Statues might ſometimes be painted over after the manner of Pictures, yet were unpainted Statues moſt in uſe; becauſe they were more fit to endure the open aire, and the neatneſſe of workmanſhip could be a great deale better perceived in bare Statues then in the painted ones, ſeeing the true

* *Lib. xxxiii, Nat. hiſt. cap.* 7.

* *Lib. IX.*

ſtroke

ſtroke of Art was blotted out or at leaſt dulled in them by the deceitfulneſſe of gallant colours. Wherefore I now proceed to the uſe of ſuch kinde of Statues, and all ſorts of workmanſhip appertaining unto them.

§ 11. I know very well how great a matter I undertake, and that it is not very eaſie to ſet downe in a few leaves the infinite varietie of the ancient Statues, together with the manifold uſe of them, I ſhall therfore contract my diſcourſe, not deſcribing every one of theſe things accuratly, but contenting my ſelfe to mention ſome of them onely.

Ægis, was the breſt-plate of *Pallas*, made by the *Cyclopes*: ſee *Virgil lib.* viii. *Æneid:* ſo ſayth *Servius* upon that place, *Ægis is properly a breſt-plate of braſſe, having the head of* Gorgo *in the midſt: and when this* cuiraſe *or breſt-plate is upon the breſt of a God, it is then called* Ægis; *when it is upon the breſt of a man, as we ſee in the ancient ſtatues of Emperours, it goeth by the name of* Lorica. Minerva *is conceived to have that head upon her breſt, becauſe that is the ſeat of her wiſedome, by which ſhee confoundeth her adverſaries, making them ſottiſh and no leſſe ſenſeleſſe then any cold ſtone.*

Agoraius Hermes, was a braſen ſtatue of *Mercurie*, erected upon the Market-place, neer the porch commonly knowne by the name *Poecile*; this ſtatue was round about written with letters: ſee *Lucian in Jove tragœdo:* ſee alſo *Pauſanias* and *Ariſtophanes.*

Agyieus or *Agylleus*, was the name of that country-*Apollo* whoſe ſtatues were erected in villages. *Comment. vet. in Horat. lib.* IV. *Carm. Ode* 6. *Macrob lib.* I. *Saturnal. cap.* 9. *Stephanus de Urbibus. Heſychius. Harpocration. Suidas.*

Anteſixa, were artificiall things made of clay and faſtened under the eaves of houſes: ſee *Feſtus Pompeius in Anteſixa*, with *Joſ. Scaliger* his obſervations upon that place.

Antelii

Antelii dii were the Gods ſet up abroad without the doores. *Heſychius*, *Aries*, *teſtudo*, *muſculus*, and other engines of warre made and named after the ſimilitude of ſeverall beaſts, are every where mentioned and deſcribed in ancient Authors.

Baſcania were called the ridiculous figures ſmiths uſed to hang before their furnaces, to divert envie: ſee *Pollux lib.* VII, *onomaſt. cap.* 24. So doth *Euſtathius* * alſo teach us that there were in old times neere all chimneys almoſt ſome earthen Vulcans ſet up, ſeeing that God was the preſident of theſe Arts wrought by fire.

* *Ad verſum* 455. *Odyſſ.* P.

Bulla aurea, was a childiſh ornament none might weare but ſuch as were *ingenui*, that is, ſuch as were free-borne. As for the *libertini*, or ſuch as came from a race that had ſometimes been bond-men, *ſcortea bulla*, ſuch an ornament of leather was their weare *. It ſeemeth moreover to have been a priviledge of the ingenuous or free-borne lads onely, that they had in this ornament the figure of a heart hanging upon their breſt. *Some doe beleeve*, ſayth *Macrobius* *, *that it hath been appointed unto the ingenuous children to hang the figure of a heart in the golden ornament that hung upon their breſt, that looking upon theſe ornaments they ſhould think themſelves then onely to be men, when they did excell in things ariſing out of a wiſe and underſtanding heart: they doe beleeve alſo that there hath been given them a gowne garded about with purple ſilke, that by this ornament of a purple ſtitch they ſhould be put in minde how well a modeſt baſhfulneſſe doth become them.*

**Vide Aſconium Pedianum in orat.* III. *contra Verrem.*

* *Lib.* I. *Saturnal. cap.* 6.

Caduceus. *Servius* his words are worth noting; *The rods of ambaſſadors or heralds were not without cauſe tyed about with two ſerpents*, ſayth he*, *ſeeing they are ſent to diſpoſe two hoſtile armies to a mutuall reconciliation, by making them for-*

* *Ad verſum* 138. *Octavi Æneid.*

get

get the ranckour of their inveterate malice and to become one; even as two venemous serpents, notwithstanding the deadly poison which is in them, couple themselves most lovingly together. Some interpret it otherwise; *the ambassadors rod,* sayth another *, *is a straight stick with two snakes winding themselves from two contrary sides one about another, and holding their heads opposite one against another: the messengers of peace use to carry such a rod; and it is held unlawfull to hurt them whether soever they goe: the straight sticke, signifieth the force of an ingenuously free speech: the image of the snakes at either side, signifieth the contrary parties: for so doth an upright and resolute speech goe thorough both the armies:* see also *Polybius lib.* III, *hist.* and *Suidas. Fulgentius* giveth us a peculiar reason why such a rod was most commonly attributed unto *Mercurie: a rod tyed about with serpents,* sayth he*, *is attributed unto* Mercurie; *because he giveth the Merchants sometimes an extraordinarie huge power, which is signified by the scepter; sometimes a sore hurt, which is insinuated by the serpents.*

* *Scholiastes in lib. I. Thucydidis.*

* *Lib. I. Mythol.*

Canes aurei atque argentei, Alcinous his palace had at both sides of the entance golden and silver dogges, that seemed to keepe the watch there: see *Homer Odyss. H, vers.* 91.

Charila, a childish image mentioned by *Plutarch in Quæstionibus Grecis,* § 12.

Cicadæ aureæ, the Athenians did anciently weare golden grasse-hoppers in the curled lockes of their haire, sayth *Thucidides lib.* I. *hist.* and the old *Scholiast* observeth there, that they did so, because the grasse-hopper is a musicall creature; or else, because they would seeme to be *Autochtones,* boasting themselves not to be brought into that countrie from any other place, but that the place of their abode was also the place of their breeding, even as grasse-hoppers come of the earth. The Ionians also, as being but a colonie of the

Athenians, kept this cuſtome a good while: ſee *Thucid.* in the ſayd place. The inhabitants of Samos did the like: ſee *Aſius* his verſes alledged by *Athenæus lib.* xii. *Deipnoſoph.*

Citeria; this was the name of a fine and pratling image carried about in the pompe of great ſolemnities, to make folkes laugh: ſee *Feſtus Pompeius.*

Cubicula ſalutatoria; the chambers where they did waite, which after the old *Romane* faſhion would ſalute great noble-men in the morning, were filled with all manner of images: ſee *Plinie lib.* xv. *nat. hiſt. cap.* 11. *Suetonius* * ſeemeth to call theſe images *Cubiculares imagines*: ſee *Caſaubonus* his obſervations upon theſe words.

* *In Auguſto, cap.* 7.

Currus Darii regis; King *Darius* his chariot was adorned on both ſides with images wrought of ſilver and gold: the yoke, as it was diſtinguiſhed with precious ſtones, ſo did it ſupport two golden images a cubite high, whereof the one offered to fight with the other: there was alſo between theſe an Eagle, that did ſtretch forth her wings, conſecrated: ſee *Q. Curtius lib.* iii, *cap.* 3.

Delphines; ſome artificiall drinking-veſſels made after the manner of a dolphin, were called *delphines:* and ſo ſayth *Plinie** that *C. Gracchus* had delphines that coſt him five thouſand ſeſtertios a pound. *Vitruvius* * doth mention braſen dolphines among the parcels that make up water-workes. Ships of warre carried alſo engins of iron, made after the ſimilitude of dolphins: ſee *Thucydides lib.* vii. *hiſt.* and his *Scholiaſt.*

* *Lib.* xxxiii. *cap.* 11.

* *Lib.* X, *Architect. c.* 12

Dracones militares; Militarie banners made after the likeneſſe of dragons, are mentioned by S. *Auſtin*; *the ſtandards and militarie dragons*, ſayth he *, *inſinuate unto us the Generalls will by the means of our eyes.* See alſo *Nazianzene orat.* 3. As for the enſignes uſed in warre, ſeverall Nations had ſeverall

* *Lib.* II, *de doctr. Chriſt. cap.* 2.

verall ſorts of them; yea one and the ſame Nation did often alter banners: the Bœotians made the image of *Sphinx* their ſtandard, as it is reported by *Lactant.* upon *Stat. Papinius**. The Indian troupes of horſemen carry upon long ſpeares golden and ſilver heads of gaping dragons, with a thinne ſilke ſtreamer doubled and cut in length after the ſhape of a dragons body; ſo that the winde entring at the mouth, filleth the ſilke and maketh it ſtirre, and winde, and hiſſe as living and raging dragons uſe to doe: ſee *Suidas*, where he ſpeaketh of the *Indians*.

* *Ad verſum 252 libri ſeptimi Thebaidos.*

So doth the ſame *Suidas* alſo attribute ſuch enſignes unto the Scythians. The ancient Romanes have had ſeverall enſignes at ſeverall times; as namely the image of a hogge, the image of *Minotaurus*, of an eagle, of dragons: of the hogge, ſee *Feſtus Pompeius* in *Porci effigies:* and *Plinie lib. X. nat. hiſt. cap.* 4. The *Minotaurus* is mentioned by *Vegetius, it hath ever been eſteemed a moſt ſafe thing in warre*, ſayth he *, *that none ſhould know what is to be done: and therefore have the ancients uſed the image of* Minotaurus *for an enſigne of their legions; to ſignifie, that the counſell of a Generall muſt be kept ſecret, even as this* Minotaurus *was privily ſhut up in the moſt inward and retired parts of the labyrinth:* ſee alſo *Feſtus Pompeius* in *Minotaurus*. Of the eagles, ſee *Dio Caſſius lib. XL.* of the dragons, ſee *Ammianus Marcellinus lib. XVI. hiſt.* where he doth deſcribe the triumphant pompe of *Conſtantius* the Emperour entring into the Citie: ſee alſo *Claudianus lib.* II. *in Rufinum, verſ.* 365. and in his *Panegyrike de* III. *Conſulatu Honorii, verſ.* 138.

* *Lib. III. de Re milit. cap. 6.*

Epitrapezii dii: great feaſts and banquets were in olde time ſolemnized by placing the image of one or other God upon the table; not onely to put their gueſts in minde, that the religion of the boord, by reaſon of this ſame Epitrape-

zian God, was to be reſpected and reverenced; but alſo, that all ſhould as well feed their minde and eyes with this moſt pleaſing ſpectacle, as their body with exquiſit dainties, avoiding importunate and troubleſome talke by drawing ſome good diſcourſes from thence to ſeaſon the meat with all. *Arnobius* pointeth at this ſame cuſtome, when he ſayth *, *you doe conſecrate your tables, by ſetting ſalt-ſellers and images of Gods upon the boord.* Wee have alſo an excellent example of this old cuſtome in *Statius Papinius*, where he doth relate how he was feaſted by the moſt noble *Vindex*, and ſeeing all his houſe filled with rare monuments of antiquitie, was taken with nothing ſo much as with a little *Hercules* ſtanding upon the table. *Among ſo many things*, ſayth *Statius* *, *Hercules, the Genius and protector of the pure table, poſſeſſed my heart with a great deale of love, and hath not been able to ſatisfie mine eyes by looking never ſo much upon him: ſuch dignitie is there in the worke, and ſuch a majeſtie is there included in his limmes: he is a God, a very God; and he indulged unto you, O* Lyſippe, *to conceive him great, though he be but little in ſhew: the whole meaſure of this wonderfull image doth not exceed a foot, and yet within ſo little a ſpace, if you doe view it well, there is ſo great a deceitfulneſſe of the forme, that you ſhall be diſpoſed to cry out, The waſter of the Nemæan forreſt was preſſed to death by this breſt; theſe armes did carry the deadly club, and brake the oares of* Argo. *What a ſtrange power was there in this hand, and with how great an experience was the care of that learned Artificer accompanied, to make at once an image fit for the table, and to conceive huge Coloſſes in his minde?* Read the words of *Statius* himſelfe, and he will tell you that *Alexander* the great, *Hannibal*, and *Sylla*, three great Captaines, made ſo much of this *Hercules*, that they carried him every where along as an indiviſible com-

* *Lib. II. adverſus gentes.*

* *Lib.* IV. *Sylv.*

companion, both in the hazard of battells, and in the securitie of feasting; see *Martial* also *lib. IX, Epigr.* 44. where he confirmeth the same.

Eumnostos. This was the name of a little and sleight statue erected in the mills, to see how the millers went to work. See *Hesychius.*

Galeæ Bellatorum. The helmets of great Warriours had most commonly heads of gaping wild beasts upon the top; as wel for terror of the enemies, as for ornament. The examples are so frequent in all authors, that we have no need to bring any instances. It is pretty only what *Festus* * observeth in the Armor of the *Mirmillones*, That they had the image of a fish upon their head-piece; and therefore when the *Retiarius* was to fight with a *Mirmilio*, this was woont to be sung, *Non te peto, piscem peto: quid me fugis Galle?*

* *In Retiario pugnanti.*

Geron was the name of a distaffe made with hands, after the manner of *Mercurius quadratus*, but most of all for the old mans head it had, whereof it drew this name. *Pollux Onomast. lib. vii. cap.* 16.

Gymnasiorum præsides dii. Places appointed for all sorts of bodily exercises were called *Gymnasia*, and in them the statues of *Mercury*, *Hercules*, and *Theseus* were seldom wanting, as having beene excellent Wrestlers, and consequently fit patrons for such a place and exercise. See *Pausan. li.* iv.

Hecatæa were certaine images of *Hecate* consecrated without the doores, or else in places where three sundry wayes doe meet. See *Hesychius.* These statues of *Diana* or *Hecate*, set up at the meeting of three severall ways, had most commonly three heads. See *Ovid. lib.* 1. *Fast. vers.* 141. *Pausanias lib.* 11. The reason why she was made with three heads is set downe by *Cleomedes*, *lib. II. cap.* 5.

Hermæ were stone statues of *Mercury*. *Arnobius* speaketh

of them when he saith, * *Who is there that doth not know the Athenian* Hermæ *were made after the similitude of Alcibiades his body?*

* *Lib.* vi. *adverſ. Gentes.*

Hermes ſtrophæus was a ſtatue of *Mercury* ſet up neer the doore, to free the houſe from Theeves. See *Etymol. magnum, & alios.*

Hermines were called the beds feet, becauſe in them there were moſt commonly carved the images of *Hermes* or *Mercury*, who was eſteemed to rule both our ſleepe and our dreames. See *Etymol. magnum*, *Heſychius*, and *Didymus ad verſum* 198. *Odyſſ.* Υ.

Ipſullices were plates of gold and ſilver, or any other mettall, reſembling men and women. See *Feſtus Pompeius.*

Irminſul was an image in compleat Armor, honoured by the ancient Saxons with divine worſhip. See *Conr. Abbas Veſperg. ad annum* DCCCCXIV. *Vide quoque Bataviam Hadr. Junii, cap. xvi.*

Jupiter Cteſius his image was moſt commonly erected in the Treaſure-houſes, or in the Exchequers, as being the patron and giver of riches. See *Harpocration* and *Suidas.*

Kanathra are woodden images of Gryphons and Goatharts, wherein they do carry little Girles when there is any pompe. See *Plutarch* in the life of *Alcibiades.*

Kinnabus is an image upon the which Painters and ſuch like Artificers uſe to caſt their eye when they do work. See *Suidas.*

Lampades in Juvenilem ſpeciem formatæ. Golden or ſilver images of young men ſtood in ſeverall roomes of kings palaces and other great houſes, with torches in their hands, for the uſe of the night. See *Lucretius, lib. II. verſ.* 24. *Homer. Odyſſ. η. verſ.* 100. and *Athenæus lib.* 4. *Deipnoſ. c.* 2.

Leones

Leones lapidei. Upon the tombes of dead men there were very oft set up images of Lions in stone. *Hercules* lost one of his fingers when he fought with the Nemæan Lion. Wherefore at Lacedæmon, over the place where his finger was buried, a Lion of stone was set for a testimony of *Hercules* his strength. And it grew afterwards a custom, to set such lions also upon the graves of other men. See *Photius* *. As it may then very well be, that this hath been for a while the practise of old times, so do we more often finde, That the Ancients most commonly erected such images upon the monuments of dead men, by which their maner of life, and course of studies might be understood.

* *In excerptis ex lib.* ii. *Ptolemæi Hephæstionis novæ ad variam eruditionem historiæ.*

Upon *Sardanapalus* his grave there was erected the statue of *Sardanapalus* himselfe, clapping his hands together after their manner that take great joy in any thing. The inscription was, Sardanapalus *the son of* Anacyndaraxa, *built* Anchialus *and* Tarsus *in one day. But thou my friend, eate, drinke, play, seeing all other humane things are not so much worth.* Signifying the rejoycing noyse made by such a clapping of hands. See *Arrianus, lib.* II. *de Expedit. Alexandri magni.*

The Corinthians set upon *Diogenes Cynicus* his grave a Dog of Parian marble. See *Laërtius, lib. vii.* The first *Africanus* appointed, that the statue of *Q. Ennius* should bee put upon his monument; desirous to joyne his so much renowned name with the name of the Poet. See *Pliny, li. vii. Nat. hist. cap.* 30. The Syracusians set upon *Archimedes* his tombe a Sphere with a Cylinder. See *Tully lib. v. Tusc. Quest.* The Longobards in later ages had this custome; if any one died in the wars, or any other manner of death, his kinsemen did sticke among the sepulchres a pearch in the ground, putting upon it a wooden pigeon, the which was turned

turned towards their beloved friend, that by this meanes it might be knowne where he did reſt. See *Paulus Diaconus lib. v. de geſtis Longobard. cap* 34.

Locorum ſacrorum profanatio. The Gentiles were wont to ſet up ſome of their ſtatues in holy places, to make the Chriſtians leave the veneration of ſuch places, as being now profaned by their idols: this was practiſed by *Antiochus*: ſee *Machab. lib. II, cap. 6. Caligula* did the ſame: ſee *Oroſius lib.* vij, *cap.* 5. *From the time of* Hadrian *the Emperour, to the times of* Conſtantin, *ſayth* S. Jerome*, *very neere one hundred and fourſcore yeares, there hath been an image of* Jupiter *ſet up and worſhipped by the Heathens in the place of the Reſurrection, and another marble ſtatue of* Venus *upon the rocke of the croſſe: the authors of perſecution weening that they ſhould leſſen in us the faith of the Croſſe and Reſurrection, if they had defiled the holy places by their idols.*

* *Lib.* II. E-*piſt. famil.* 14.

Manducus was an image that went anciently in the ſolemnitie of a pompous ſhew among other ridiculous and terrible images; it had huge jawes, and it did gape fearefully, making a foule noiſe with his teeth: ſee *Feſtus Pompeius.*

Manes, a little image mentioned by *Suidas*, where he doth deſcribe the manner of playing at *Cottabus.*

Marſyas, a miniſter of *Liber pater*, is a ſigne of the libertie of ſuch Cities as have his ſtatue in their market-places; he ſheweth by his hand lifted up, that the Citie doth want nothing, ſayth *Servius* upon IV *Æn. verſ.* 58. So ſayth he againe upon III *Æn. verſ.* 20, all Cities in the times of our anceſtours were ſtipendiarie, or confederate, or free: the free cities had a ſtatue of *Marſyas* publikely ſet up, who was in the protection of *Liber pater*, unto whom they did ſacrifice for their libertie.

Neuroſpaſta, were puppets that by the means of ſome hid-

den

den ſtrings could move every joint with a handſome and gracefull comelineſſe. See *Ariſtoteles de mundo*, as it is interpreted by *Apuleius*. As alſo *Herodotus in Euterpe*, *Xenophon in Sympoſio*.

Oppidorum captorum imagines. The images of conquered cities were carried about in the ſhewes made by them that did triumph: theſe images were ſometimes of ſilver. See *Ovid. lib. II de Ponto, Eleg.* 1. Sometimes of ivory. See the ſame *Ovid lib. III. de Ponto, Eleg.* 4. Sometimes alſo of wood. See *Quintil. lib. vi. Orat. Inſtit. cap.* 3. where it is reported, That *Chryſippus*, when he had ſeen ſilver cities caried about in *Cæſar* his triumph, and ſaw ſome few dayes after woodden ones carried about in *Fabius Maximus* his triumph, affirmed theſe woodden cities to be nothing elſe but the caſes of *Cæſar* his ſilver ones.

Oraculum quercuum Dodonæarum. The Oracle of the Dodonæan Okes is famous for the harmonicall ringing of braſſe, ſtirred by a ſtatue. See *Suidas*, where he ſpeaketh of *Dodona*.

Oſcilla, were *little bables to play withall; containing ſome fourteen Geometrical figures at the moſt*, ſaith *Auſonius* *; *and by the couching of theſe joints together, thouſand ſeverall ſorts of ſhapes are reſembled: an Elephant, a wilde Boore, a flying Gooſe, a Mirmillo ſinking downe in his armour, a Huntſman, a barking Dog, a Tower alſo, a Tankard, and an infinite number of other figures, more cunningly varied by one than another: ſo that the ſleight uſed by the skilfull is miraculous; and the beſt endeavor of the unskilfull is ridiculous.* See what *Joſ. Scaliger* hath obſerved upon *Auſonius*.

* *In Epiſtola ptæfixâ Centoni nuptiali.*

Palæſtræ. The wreſtling places were adorned with the ſtatues of great champions. See *Pliny, lib. xxxv cap* 2.

Paladia were woodē images on the forpart of the ſhip con

ſecrated to *Pallas*. They made very much of theſe images when they meant to go to ſea. See *Suidas*; as alſo *Schol. ret. in Acharnenſes Ariſtophanis*.

Pataici were likewiſe little images like Pygmæes. Theſe were alſo by the Phœnicians ſet upon the forepart of their ſhips. *Herodotus, lib. III. hiſt. Heſychius, Suidas*.

Penates were a certaine kinde of houſhold gods. See *Servius, ad verſ.* 12 & 148. *libri* 3. *Æneid. The houſhold gods,* ſaith Cornutus,* *were made in the habit of* Cinctus Gabinus, *their gowne being throwne ouer their left ſhoulder, with their right ſhoulder bare.*

* *In Perſii, Sat.* 5.

Portis urbium adſtabant ſtatuæ. There were moſt commonly ſome ſtatues erected neere the city gates. Ambracia *erected two braſen ſtatues of men before the city gates,* ſaith *Varro, lib. iv. de* L. L. *Cedrenus* doth alſo witneſſe, That before the publique gate of *Edeſſa* there was a ſtatue conſecrated, ſtanding ſomewhat high, which was to be adored by all them that went in or out. In the time of *Apollonius Tyanëus* alſo, a golden ſtatue of the king was expoſed unto them that meant to come in at the gates of Babylon: neither might any one enter the city, unleſſe he had firſt adored it after the Perſian manner. See *Philoſtr. lib. I, de vita Apollonii, cap.* 19.

Proſopoutta in the Attick language was called a braſen veſſell, having about the mouth ſeverall faces of Lions and Oxen; from whence it drew the name: *Heſychius. Jul. Pollux Onomaſt. lib. II.* So doth the ſame *Pollux* alſo teach us in the ſame place, that antiently a maker of theſe kinde of veſſels was called *Proſopopoios*, a face-maker.

Satyrica ſigna. The images of Satyrs were as well ſet up in gardens, to keepe them from Theeves, as the image of *Priapus*. See *Pliny, lib. xix. Nat. hiſt. cap.* 4. As for the Lampſacene

facene god *Priapus*, it needs no long relation what use they made of him, seeing all antient Authors are too full of it.

Sceletus. In the Ægyptian feasts there was most commonly carried about the image of a dead man, high one cubit or sometimes two cubits. See *Herodotus, lib. II. hist. Plutarch in Symposio septem sap. Tzetes Chiliad. III. hist.* 92. Although *Lucian* * saith, That he hath seene true dead bodies brought in the banquet, after they had bin seasoned a good while and dried up. * *de Luctu.*

Sceptrum Babyloniorum. Every one of the Babylonians carried a Scepter, having upon the top an apple, a Rose, a Lilly, an Ægle, or any such like thing: for they might not carry a scepter, but that it was to have such a mark. See *Herodotus, lib. I. histor.*

The Ivory Scepter of the Roman Consuls had also an Ægle upon the top of it. See *Juvenal, Satyrâ X. v.* 43. as also *Aurel. Prudentius, in Romano Martyre.*

Sella curulis had images of ivory ingraven in it. See *Ovid lib. iv, de Ponto, Eleg.* 9, *vers.* 22.

Sistrum was an instrument used by the Ægyptians in the sacrifices of *Isis*, having upon the top a cat with the head of a man, and underneath the face of *Isis* or *Nephtys.* See *Plutarch, de Iside & Osiride. Strabo, lib. xvii, Geograph.*

Stabula: Stables were adorned with the image of *Epona:* See *Apuleius, lib. III, Metamorph.*

Tabernaculum Alexandri *magni.* The tent of *Alexander* the Great was supported by some statues. See *Pliny, lib. xxxiv, cap.* 8.

Termini, or bound-stones, signified diuers things, according to the several figures ingraven upon them. The bound stone when it hath the claw of a Wolfe engraved, signifieth a strange tree. The bound-stone when it hath a Beares

claw engraved, signifieth a Grove. The bound-stone when it hath a cloven footed figure ingraved, signifieth that there is a water spring issuing forth from underneath the stone. The bound-stone when it hath a Calfs head engraven, signifieth that the waters come forth out of two mountaines; as also that the plough-men of the next villages were wont to sacrifice upon that stone. The bound-stone when it hath an horses hoofe engraved, signifieth a race-marke, and sendeth us to a fountaine. *Vide auctores vett. de Limitib. agrorum.*

Tritones ærei. Antiently on the tops of their highest towers they set Tritons made of brasse, as now thinne plates of Latten or Copper framed in the shape of a Cocke, and placed on the tops of steeples, doe shew the winds. *Some were pleased to confine the windes within the number of foure,* saith Vitruvius; * *from the Sun-rising in the Æquinoctial, the East: from the mid-day, the South: from the Sun-setting in the Æquinoctiall, the West: from the North, the North winde. But those that have made more diligent search, have delivered them to be eight.* Andronicus Cyrrhestes *most especially, who for example and proofe thereof, raised at* Athens *a Tower of marble eight square; and he made in each flat side of the same the image of each wind directly opposit to the point from whence it blew, and on the top of the said marble tower hee made a short Pike, and set thereon a Triton of brasse, with the right hand holding forth a three toothed rod, so framed, that it was carried about by the winde, and ever stood directly against the blast, and held out the rod pointing at the wind that blew, over the Image of the same. There are therefore placed betweene the East and South, at the Sunne rising in the winter season, the South-East winde: betweene the South and West at the Sunne setting, in the Winter season, the South-West winde: betweene the West and*

* *Lib.* 1. *ca.* 6

and North, the North-West wind: between the North and East, the North-East wind.

Vellus aureum. That honourable badge of the golden fleece, first instituted by *Philip* Duke of Burgondie, second of that name, is wont with much earnestnesse to bee desired and sought by the noblest Peers of a most flourishing kingdome: even as long since the Flowre of Greece with *Jason* their leader, underwent great labours and dangers, in hope to possesse that Fleece: although, as it evidently appeareth, this later fleece cast or graven by Goldsmiths art, is far different from the former, which that daring Youth caried away from Colchos: for that golden fleece is thought to have been nothing else but a booke written in parchment, teaching how by the helpe of Chymicall art gold is to bee made. See *Suidas* in severall places. *Eustathius* also *ad vers.* 689 *Dionysii de situ orbis*, where *Charax* a most antient Author of this opinion is alledged. It seemeth therefore that the Antients not without reason derived the descent of *Æëtas* from the Sunne, the onely nourisher and fountaine of mettal-breeding heate. *Diogenes* also in *Stobæus* * witnesseth *Medea* to have been not a sorceresse, but a woman of knowne wisedome, who with laborious exercises hardned soft and effœminate men, and as it were with boiling restored them to the vigor of their former youth. *Palæphatus* addeth, That she had singular skill in colouring of hair, and that by a certaine decoction found out by her, she was wont to cure the infirmities of many by the benefit of this hot bath. See *Palæphatus de Fabulosis narrationibus.*

* *Serm. de Assiduitate.*

Vertumnus was a god that did turne himselfe into all shapes. See *Propertius, lib. iv, Eleg.* 2. His statues were erected in many severall places of the city of *Rome*, and almost in every municipall towne of Italy: his countenance was made

made uncertaine, and he turned himselfe into the shape of divers gods, according to the diversitie of the habit that was put upon him. See *Acron in Horat. lib. II. Sat. 7.*

Veritatis simulachrum. The Ægyptian priests had the image of Truth cut in a pretious stone, hanging about their neck. See *Ælian lib. xiv, var. hist. cap.* 34. and *Diodorus Siculus lib. I.* Compare these places with the sacred history. But observe here in the meane time, that *Ælian* and *Diodorus*, in stead of what we have translated, *an Image of Truth*, use a word signifying a statue of *Truth*. So doth *Pliny* likewise speake after the same manner when hee saith, * *Men also begin to carry* Harpocrates, *and the statues of other Ægyptian gods on their fingers.* Seeing then it could not be, that statues should hang about their neckes, and that they should weare statues on their fingers, wee do perceive by this confusion of names, that there was but small difference made between the art of graving and statuary; and we may upon this occasion very well digresse a little to the consideration of such things as were engraven.

* *Lib. xxxiii nat. hist. ca. 3.*

§ 12. Things engraven were of severall sorts:

Balteus cælatus, an engraved Belt. *Ovid. IX. Metam. vers.* 189.

Capuli militum. The hilts of souldiers swords are engraved with silver, ivory beeing set light by: sayth *Pliny, lib. xxxiii, cap.* 12. *Theseus* escaped present death by his engraved ivory hilt. See *Ovid, lib. vii Metam. vers.* 423. *Pausanias* his sword, famous for the waggon with foure horses it had engraved in the hilt, was fatall unto *Philip* the King of Macedonia. See *Ælian, lib. III, var. hist. cap.* 45. and *Valer. Max. lib. I, cap.* 8, *ex ext.* 9.

Carrucæ, Carts engraved. See *Pliny, lib. xxxiii, cap.* 11.

Crystalla. Some Crystall hath a flaw in it like unto a breach;

breach; which is hid by the artificers when they do engrave something upon the Cryſtall. See *Pliny, lib.* XXXVII, *Cap.*2.

Cunæ ſegmentatæ; a cradle inlayd with wood of ſeverall colours, graved and carved in diuers ſhapes. *Juvenal, Satyrâ vi, verſ.*89.

Eſſeda Britanna, an engraved chariot uſed by the ancient Brittons in their wars. *Propert. lib. II, Eleg.* 1.

Figulina vaſa cælata, earthen veſſels with ſome engravings upon it. See *Martial, lib. iv, Epigr.*46. *Cotys* the king being by nature cholericke, and very much given to chaſtiſe them ſeverely, that did commit ſome offences in their ordinary kinde of ſervice; when a ſtranger brought unto him thinne and brittle earthen veſſels, but neatly wrought with ſome carved and turned works, he rewarded the ſtranger, and brake all the veſſels, Leſt, ſaid he, I ſhould in an angry fume puniſh them too ſeverely, that might breake them unawares. See *Plutarch, Apopht. Regum & Imperatorum.*

Galeæ cælatæ, braſen head-pieces engraved with Corinthian worke, are mentioned by *Tully, lib. iv. in Verrem.* So doth *Juvenal* alſo ſpeake of an engraved helmet, *Satyrâ xi, verſ.*103.

Hydriæ cælatæ, great water-pots engraved with Corinthian worke, are mentioned by *Tully, lib. iv, in Verrem.*

Lesbium was a kinde of engraved veſſel invented by the Leſbians. See *Feſtus Pomp.*

Panis cælaturæ, the engravings of bread. See *Pliny, lib. xix, cap.*4.

Scuta cælata, engraved ſhields. *It was an ordinary thing in the times of the* Trojan *war*, ſayth Pliny, * *that the ſhields ſhould containe images. The originall of this cuſtome did proceed out of a vertuous occaſion, that namely the owners image ſhould*

* *Lib.* xxxv. *nat. hiſt. ca.*3.

should be expressed in every one his shield. The Carthaginians *made both the shields and the images of gold, bringing them into their campe. So that their campe being taken,* Q. Martius *the revenger of the* Scipio's *in* Spaine, *found such a one: and that shield was fastned over the gate of the* Capitoline *Temple, till the first burning of the Capitol. Achilles* his shield is described by *Homer, Iliad 2. vers. 474 & sequ.* See also the yonger *Philostratus, in Pyrrho. Æneas* his shield is described by *Virgil. lib. viii, Æneid. Stesichorus* and *Euphorion* relate, that *Vlysses* carried the image of a dolphin in his shield. See *Tzetzes in Lycophronis Cassandram. Alcibiades* did ever study to seeme faire, but most of all when he led an Army: so was he then woont to have a shield made of ivory and gold, and he had in it the ensigne of *Cupid* embracing the Lightning. See *Plutarch, in Alcibiade:* and *Athenæus, lib. xii. Deipnosophist. cap. 9.* The shield of *Crenæus*, engraved with a most wonderfull art, is described by *Statius Papinius, lib ix, Thebaïd vers. 333. Nileus* vainely boasting himself to issue forth from the Nile, had the seven mouths of that noble river engraven upon his shield, partly of gold, partly of silver. See *Ovid, lib. v, Metamorph. vers. 187. Scævola*, mentioned by *Silius Italicus, lib. viii*, had the image of his resolute fore-father *Mutius Scævola* engraved upon his shield. The same *Silius, lib. xvii*, relateth, that the shield of *Scipio Africanus* had the images of his father and his uncle engraved upon it.

Vehicula cælata, so sayth *Q. Curtius, lib. III, cap. 3.* that there did follow the camp of *Darius*, ten waggons engraved with a great deale of gold and silver.

Vitrum cælatum. Of the engraving of glasse are these words of *Pli. lib. xxxvi, c. 26. Some glasse is fashioned by blowing, some is turned, some is ingraved after the maner of silver.*

§ 13 After

§ 13. After a sufficient relation of many workes of Art, wee may not forget here the severall coines of money, a thing most needfull for the commerce of Nations. And what is money, I pray you, but *silver cut in small faces and titles*, as *Juvenal* speaketh *Satyrâ* xiv, *vers.* 291. Those that know how to discerne the severall sorts of coines judiciously, finde a wonderfull difference between the monies coined in the times when these Arts of imitation did flourish, and when they were neglected: and they doe esteeme it a most easie thing to know by the money, what forwardnesse or backwardnesse of Art there was in the times that money was coined. But among many most accurat sorts of coine anciently famous, the *Cyziceni stateres* were most of all renowned, as being well stamped: they had a womans face on the one side, and the fore-part of a Lion on the other side: see *Hesychius* and *Suidas*; as also *Zenobius* and *Diogenianus* parmiographers.

§ 14. That the most ancient Hebrewes have had the use of sealing-rings, is prooved by the ring *Juda* gave unto *Thamar* for a pledge till he should performe his promise: see *Genes.* xxxviij. So doe we likewise read *Exod.* xxxix, 6. that among other ornaments of the Priest, they wrought onyx stones enclosed in ouches of gold, graven as signets are graven, with the names of the children of *Israël*. The Grecians seeme to have attained a great deale later to the knowledge of sealing-rings: and that, either for ignorance, as not knowing how to grave stones; or else, because they did respect gemmes more then to mangle them with cutting. Their ignorance is detected by *Hesychius*, *Theophrast. hist. plant. lib.* v, *cap.* 1. *Tzetzes adversum* 508 *Lycophronis Cassandræ*; for these authors doe teach us, that the most ancient among them, for want of other means, were wont to

seale with worm-eaten pieces of wood: so doth *Plinie* * also witnesse that the greatest part of the Nations that were under the Romane Empire had not yet in his age the use of rings; and *the Easterne Countries or Ægypt doe not yet signe*, sayth he, *being contented with bare letters.* Their veneration is mentioned by the same *Plinie* in the preface of his 37 booke, where he sayth that they did thinke it unlawfull to violate gemmes: and afterwards in the fifth chapter of the sayd booke, where he doth speake of Smaradgs, *they are for the most part hollow*, sayth he, *as to gather the sight; wherefore they are spared by the decree of men, it being forbidden that they should be cut. Herodotus* * for all this relateth that the famous sealing-ring of *Polycrates* was a Smaradge graven by *Theodorus Samius*, quite contrary to the opinion of *Plinie lib.* xxxvij, *cap.* 1. But of this, God willing, more at large in our Catalogue of Artificers.

* *Lib.* xxxiii, *cap.* 1.

* *Lib.* III. *hist.*

Chap. IX.

THe use of these Arts therefore extending it selfe generally to all employments both in warre and peace, it may not seeme strange that all sorts of men did honour them very much, and that the spirits of the Artificers likewise finding themselves so much honoured for their Art, did still endeavour to encrease this enjoyed favour by daily advancing these highly esteemed Arts. *Industrie is fed by glorie*, sayth *Salust. orat.* 2. *de Rep. ordinandâ: as many as are led by the hope of glory and fame, are wonderfully taken with the praise and approbation proceeding from the inferior sort of men*

men also, sayth the younger *Plinie lib.* IV, *epist.* 12. *Honour doth nourish Arts*, sayth *Tullie* *, *and wee are all drawne by glory to take paines*; *so are also such things ever neglected, as are little regarded in the opinion of men.* All things certainly doe so much stand upon this reward, that Picture also (though shee doth possesse a great deale of pleasure and contentment in her owne selfe) is very much encouraged by the present fruit of praise and opinion: *for what else meant* C. Fabius *a most noble Romane?* sayth *Val. Maxim* *. *who when he had painted the walls of the temple of* Salus, *before dedicated by* C. Junius Bubulcus, *he set his owne name to it: as if a consular, sacerdotall, and triumphall familie stood yet in want of this ornament: following herein the example of* Phydias, *who so placed his owne image in the shield of* Minerva, *that it could not be taken away, without dissolving the whole joynture of the worke.* *Quintilian* therefore sayth very well *, *wee doe all depend upon praise, thinking it to be the uttermost end of our labour.* *Sauros* and *Batrachos* may serve for an example, *who being* Lacedæmonians *by nation, made temples within the porches of* Octavia, *sayth* Plinie *, *some hold also that being very wealthy they built them on their owne charges, hoping for the honour of an inscription; which being denied them, they found meanes to steale it another way; for on the lower squares of the pillars are yet engraved a lizard and a frogge, by which their names are signified.* The same *Plinie* also had good reason to say in another place *, *Picture was a noble Art in ancient times, when it was sought for by Kings and Nations.* And *Plutarch* doth shew at the first beginning of his Second booke of *Alexander* his vertue or fortune, that in the times of this great King there was so great an encrease of Arts and Artificers, because the rare wittes of excellent Artificers foresaw that they could not want the favourable

* *Circa initium libri Primi Tuscul. quæst.*

* *Lib.* VIII. *cap.* 14. *ex.* 6.

* *Lib.* IV. *orat. instit. cap.* 2.

* *Lib. xxxvi, nat. hist. cap.* 5.

* *Lib. xxxv, cap.* 1.

estimation of such a Judge, if they did any thing worth his sight.

§ 2. That great and eminent men in ancient times were very skilfull in these Arts, may be gathered out of that love and respect the Artificers enjoyed. *It is by a naturall vice grafted and rooted in the brests of men, that such as doe not understand the Arts, doe not admire the Artificers*, sayth *Sidonius Apollinaris lib.* v, *epist.* 10. *Vertues are obscured by reason of the ignorance of Art*, sayth *Vitruvius in proœmio libri Tertii.* Seeing then that excellent Artificers thinke themselves to be placed upon a Theater, where nothing heateth their forward spirits so much as the astonished acclamations and applauses of all sorts of men, it was no wonder that many did excell in those times when Kings with their Peeres resorted to the shops of Painters, kindling in the hearts of the Artificers an unspeakable desire to have this glory still continued and encreased. *Demetrius* surnamed *Poliorcetes*, whilest he was at the siege of *Rhodes*, did not stick to come to *Protogenes*, who was then busie with the picture of *Jalysus*, and *leaving the hope of his victory, he beheld the Artificer in the midst of hostill weapons and batterings of the wall*, as *Plinie* speaketh, *lib. xxxv, cap.* 10. see that copious Author himselfe. The great monarch *Alexander* came likewise to *Apelles* his shop, very often accompanied with a good many Princes: and although it was the greatest honour mans heart could wish, that the monarch of the world, whose judgement was esteemed to be the judgement of the world, should expresse his favour after so loving and familiar a manner; yet hath this magnanimous King found another way, to grace the Artificer a great deale more: *for when he had commanded*, sayth *Plinie* *; *that* Campaspe, *one of his most beloved Concubines, in regard of her wonderfull beautie,*

* *Lib.* xxxv, *cap.* 10.

beautie, should be painted naked by Apelles; *he gave her unto* Apelles, *when he perceived him to be as deepe intangled in the love of the woman as he found himselfe to be: great was his minde, and yet was the conquering of his owne lust greater: wherefore hath he likewise been as much esteemed for this deed, as for any other victorie; seeing he overcame himselfe in this. Neither did he give his bed onely to the Artificer, but his affection also: not so much as suffering himselfe to be moved with the respect of his beloved, but rather giving way that shee who had beene a Kings concubine, should now be the concubine of a Painter.* Out of the like respect of Art came it to passe, that *the same King, to leave a truer image unto posteritie, would not have his image by many Artificers promiscuously defiled; making a proclamation thorough all his Dominions, that no bodie should unadvisedly undertake to expresse his image in brasse, in colours, or in any engraved worke; but that* Polycletus *alone should caste him in brasse,* Apelles *alone should paint him in colours,* Pyrgoteles *alone should engrave him: besides these three, who were most famous for their workmanship, if any one was found any where to meddle with the sacred image of the King, he should be severely punished for his sacrilegious attempt. The feare therefore of this edict brought to passe, that* Alexander *his image was every where the prime image; and that in all statues, pictures, and engravings there was to be seene the same vigour of a most vehement warrier, the same markes of the greatest dignitie, the same livelinesse of his fresh youth, the same grace of his high forehead. Apuleius in Floridis.* Observe here by the way, that *Horace* nameth *Lysippus* in stead of *Polycletus*: see him *lib. II, Epist. 1.*

§ 3. As wee see in the former relation how much Artificers were countenanced in olde times, so doe we likewise understand the great esteem they were in by the high rates

their workes were priſed at. It is knowne that a picture of *Bularchus* the Painter was valued at the weight of it in gold by *Candaules* King of Lydia: ſo much was the Art even in thoſe times eſteemed, *Plin. lib.* xxxv, *cap.* 8. *Ariſtides* the Thebane painted a battell fought with the Perſians, wherein were an hundred figures, and he agreed with *Mnaſon* the tyrant of the Eleatenſes to receive ten minas for every figure. He was ſo powerfull in his Art, that King *Attalus* is reported to have bought one of his pictures for an hundred talents; *Plinie* xxxv, 10. *Polycletus* made *Diadumenon* tenderly youthfull, which was famous for the price of an hundred talents; *Plinie* xxxiv, 8. When *L. Mummius* ſaw that *Attalus* the King bought out of the prey of Corinth one piece done by *Ariſtides* for ſix thouſand ſeſterces, he could not but wonder at the price; wherefore ſuſpecting that there was ſome unknowne vertue in that picture, he called it backe, not without great complaints of *Attalus*, Plinie xxxv, 4. *Apelles* having painted *Alexander* the great in the temple of *Diana Epheſia*, holding a thunderbolt in his hand, at the price of twentie talents of gold, the reward of his workmanſhip was given him in golden coin by meaſure not by number; *Plinie* xxxv, 10. *Lucullus* agreed with *Arceſilaus* a worker in clay to make him an image of Felicitie for xliiii ſeſterces: the death of both hindered the worke. And when *Octavius* a Romane knight would make a fine drinking-cup, *Arceſilaus* had a talent of him for making a pattern of plaiſter-worke. *Plinie* xxxv, 12. *Mnaſon* the tyrant gave unto *Aſclepiodorus* for the images of twelve Gods three hundred minas a piece: the ſame *Mnaſon* gave alſo unto *Theomneſtus* an hundred minas for the picture of every one of the Worthies painted by him. *Plinie* xxxv, 10. *Hortenſius* the orator bought *Cydias* his Argonauts for xliiij ſeſterces,

and

and made a chappell for this picture in his Tuſculan country-houſe; *Plinie* XXXV, 11. *Timomachus Byzantius* in the times of *Cæſar dictator* made for him the pictures of *Ajax* and *Medea*; *Cæſar* payed fourſcore talents for them, ſetting them up in the temple of *Venus genetrix*. Plin. XXXV, 11. In the mention of Statues there is one neere the *Roſtra* that may not be forgotten, although the author of it be not knowne; the Statue of *Hercules* cloathed in an Elean habit: he hath a lowring countenance, and ſeemeth to feele his laſt agonie in his coat. That this Statue was judged to be worth a great deale of ſtrife, may be gathered out of the three titles it ſheweth: the firſt is, that it was *L. Lucullus* the generall his booty taken from the enemies: the ſecond is, that *Lucullus* his ſonne a pupill did dedicate it by the decree of the Senate: the third is, that *T. Septimius Sabinus*, when he was Ædilis curulis, reſtored it to the publike out of a privat poſſeſſion; *Plin.* XXXIV, 8. *M. Agrippa*, though he was a man that might ſeeme to be more given to ruſticitie then to ſuch kinde of delicacies, yet did he buy from the inhabitants of Cyzicus two pictures of *Ajax* and *Venus* for twelve thouſand ſeſterces. *Plin.* XXXV, 4. *Tiberius* the Emperour was taken very much with *Parrhaſius* his Archigallus, and kept this picture, valued LX ſeſterces, in his bed-chamber. *Plin.* XXXV, 10. It is reported that hundred talents of the tribute enjoyned were abated to the inhabitants of Coos, to make them willing to part with the picture of *Venus anadyomene*. *Strabo lib.* XIV. *Geogr.* *Nicomedes* the King would have bought *Praxiteles* his *Venus* of the Gnidians, offering for it to pay all their debts, which did amount to a great ſumme of money: but they choſe rather to endure any extremitie, then to part with ſuch a rare piece of worke: neither was it without cauſe that the Gnidians did ſhew themſelves ſo reſolute,

ſolute, ſeing *Praxiteles* made *Gnidus* renowned by this piece of worke. *Plinie* xxxvi, 5. *Lyſippus* made the ſtatue of one rubbing of himſelfe, which *Marcus Agrippa* dedicated and ſet up before the entrance into his bathes. *Tiberius* the Emperour was ſo much taken with this ſtatue, that, although in the beginning of his raigne he had his affections in his power, he could not long command himſelfe in this, but tooke it away and ſet it up in his bed-chamber, placing another in the roome of it, which the people of Rome took ſo hainouſly, that in the publike theaters with one voice they often and with much importunitie required it might be reſtored; never ceaſing till the Emperour, though much againſt his will, cauſed it to be ſet up in the former plate againe. *Plinie* xxxiv, 8. Our age ſaw in the chancell of *Juno* in the Capitoll a dogge of braſſe licking the hinder parts of ſwine: the ſingular miracle and neere reſemblance unto truth of which ſtatue is not onely underſtood in that it was dedicated there, but by a new kinde of ſuretiſhip taken for it alſo; for it being valued at ſo high a rate, that no ſumme of money was thought ſufficiently anſwerable for the loſſe of it, it was reſolved by publicke advice, that thoſe which undertooke the cuſtodie of it, ſhould binde their owne bodies for the performance of their undertakings. *Plin.* xxxiv, 7. It is much queſtioned who were the makers of *Olympus*, *Pan*, *Chiron*, and *Achilles*, which are ſet up in a place knowne by the name of *Septa*; much the more, becauſe fame hath delivered them worthy to be anſwered with the lives of them that undertook their keeping. *Plinie* xxxvi, 5. The example of *Cleſis* made famous by the injurie done to Queene *Stratonice* is very remarkable: for much diſdaining the ſlender entertainment he received from her, he painted her in the wanton embracements of a fiſher-man the Queene

was

was sayd to be in love withall; and leaving this picture exposed to the publike view in the haven of *Ephesus*, he took shipping and escaped away: the Queene, for the excellency of the Art and rare expression of the persons, would not suffer the picture to be removed; so bestowing upon the art, though in a subject most contumelious and spightfull, the honor she had denied to the Artificer, *Plinie* xxxv, 11.

§ 4. It appeareth by all these examples what care great Kings and mightie Common-wealths tooke to cherish the brave spirits of excellent Artificers; and there was good cause for it; seeing it most of all concerneth those that are vertuous, for the upholding of Arts invented, to make some difference betweene deserving and undeserving men. *Whosoever performeth deeds worthy of verses*, sayth* *Clandian, is also a lover of verses*: even so must they needs love Statues, who know themselves worthy of that honour. The Artificers themselves did likewise reape great profit out of this respect the flower of the world gave them; neither was it possible they should thinke meanly of themselves, seeing they could not but judge their Arts worth so much as they saw them valued at by the matchlesse moderators of earthly things: having therefore once drunke in this perswasion, they were instantly possessed with the love of a strange magnanimitie. *Nicias* refused to sell his picture called *Necyia* to King *Attalus*, who offered for it LX talents: but being himselfe very rich, chose rather to bestow it as a present upon his Country. *Plinie* xxxv, 11. *Zeuxis* first began to make presents of his workes, saying that no price could be answerable to their worth; so he bestowed *Alcmena* upon the inhabitants of Agrigentum, *Pan* upon *Archelaus*; *Plinie* xxxv, 9. *Polygnotus* painted at Athens the porch called *Poecile* freely; whereas *Mycon* did paint a part of it for a reward:

* *In præfat. libri Tertii de laudib. Stiliconis.*

no wonder then that *Polygnotus* was of more esteeme and authoritie: and the *Amphictyones*, a publike councell of *Greece*, bestowed upon him lodgings rent-free; *Plinie* xxxv, 9. It was then discreetly done of these Artificers, that they would not lessen the authoritie of their Art: seeing *many things lose their worth for nothing so much*, sayth *Quintilian**, *as that they may be prised at a certaine rate.*

* *Lib. XII, cap. 7.*

§ 5. By the consideration of the honour given to these Arts, the Artificers themselves were admonished to use them with more respect, and being ashamed to confine Arts of so large extent within a narrow compasse, they would not employ them in adorning the walls of private houses for the delight of particular land-lords onely, nor of such places as could not be defended from the danger of casuall fires. *Protogenes was contented with a little cottage in his garden. In the plaisterings of* Apelles *his house there was never any picture to be seene: no body as yet tooke a pleasure in painting whole walls over: all their art was for Cities, and the* Painter *was a publike thing for the benefit of all Countries*, sayth *Plinie* xxxv, 10. *There is extant a most magnificent and worthy oration of* M. Agrippa, sayth the same Author*, *concerning the publishing of all Pictures and Statues; which were better it had been done, then that they should be banished and confined to some private country-houses.* The old Artificers therefore as they would not have their workes smoothered up in some private corners, so were they very carefull in publishing them; and it proceeded out of this same veneration of the Art, that *the founders of painting and casting*, sayth *Plinie**, *inscribed their accomplished workes, and such as can never satisfie our admiration, with an uncertaine title, saying*, Apelles faciebat aut Polycletus, *Apelles or Polycletus made it: to make the world thinke that the Art was but begun*

* *Lib.* xxxv, *cap.* 4.

* *In præfatione ardui operis.*

begun and left unperfect; that the Artificer likewise by this means might looke for pardon, even as if he should have mended all, unlesse he had been intercepted by an untimely death. So was it then a custome full of modesty, and it did shew in them a wonderfull veneration of these Arts, that they would have posteritie looke upon all their workes as if they were their last workes, and that the fatall houre had taken them away before they could make a full end. It is reported that there have beene but three pictures which were absolutely inscribed, Apelles fecit, *Apelles hath made it: whereby it did appeare that the author would have the Art above all things secured: and for this reason were all such workes subject to a great deale of envie.* That now they sped well with that tender care they had of the credit of these Arts, is manifest out of the following words of *Plinie, It is a very rare and most memorable thing,* sayth he*, *that the last workes of Artificers and their unperfect pictures have been in greater admiration then the perfect; as namely,* Aristides *his* Iris, Nicomachus *his* Tyndarides, Timomachus *his* Medea, Apelles *his* Venus; *seeing there are in such kinde of Pictures to be seene the remaining lineaments and the very thoughts of the Artificers: so doth our griefe also commend the worke unto us, whilest we cannot but love and desire the hands which perished in the midst of such a worke.* But here must we needs note by the way, that when the ancient Artificers are sayd to have been spurred on by the hope of glory, it is meant of the true and solid glory, and not of a false and momentany shadow of the same. Many that mountebank-like onely brag of their Art, mistake themselves herein very much; for whilest they doe by a prepostorous ambition make haste to attaine to the much desired glory and praise, they doe thinke themselves very well if they can but make their pictures faire to the eye of unskilfull spectators,

* *Lib.* XXXV, *cap.* 11.

tors, ſetting forth as in a ſhop whatſoever may trimme and garniſh their worke: it is their owne credit they ſeeke, and not the credit of the Art. *But Art on the other ſide doth laugh them to ſcorn that are ſo contumelious againſt her*, ſayth *Quintilian lib. X, cap. 7.* And whileſt they would faine bring to paſſe that the unſkilfull ſhould thinke them ſkilfull, the ſkilfull doe in the meane time find them to be altogether unſkilfull: *to pleaſe the vulgar ſort of people onely*, ſayth *Plutarch**, *is to diſpleaſe the wiſer ſort:* but of this care proceeding out of a venerable reſpect of Art ſhall wee ſpeake at large by and by in the eleventh Chapter.

* *De Educ. lib.*

§ 6. This generous love of an everlaſting renowne continued in the Artificers as long as theſe Arts were had in eſteeme by Kings and Nations: but after that the love of money began to thruſt this veneration of Art out of the hearts of men, Artificers alſo grew thinner and thinner, till none at length were left: this was the obſervation of *Arbiter* a good while ſince: *I did aske*, ſayth he*, *a moſt skilfull man concerning the different ages and times of diverſe pictures, as alſo concerning ſome other arguments obſcure unto me, examining withall the cauſes of our preſent ſloathfulnes, by the which ſo many brave Arts are utterly loſt, and how it came to paſſe that the art of painting among ſuch a number of decayed Arts had not retained ſo much as the leaſt ſhadow of her ancient beautie. His anſwer was, that the love of money made this change. For in old time, when naked vertue was yet in eſteem, ſayd he, all kinde of ingenuous arts did flouriſh; and the greateſt ſtrife amongſt men was, that nothing might be long hid what might be for the profit of poſteritie. To ſpeake then ſomething of Statuaries, povertie hath undone* Lyſippus *whileſt he did hang about the lineaments of one ſtatue; and* Myron, *who did in a manner encloſe the ſoules of men and wilde beaſts in braſſe,*

* *In Satyrico.*

could

could finde no heire. But we now, lying deepely plunged in drunkenneſſe and lechery, dare not ſo much as try any arts: and taking upon us to be accuſers, rather than followers of antiquity, we teach and learne nothing elſe but vices. Doe not wonder therefore that picture is loſt, ſeeing all the gods and men think a lumpe of gold better than all that Apelles *and* Phydias *a couple of doting Grecians have made.* See alſo *Theocr. Idyl. xvi. Plin. in proœmio lib. xiv. Dionyſ. Longinus de ſublimi Orat. § ultimâ.*

§ 7. When ſuch great and eminent men therefore as ſhould have been the ſupporters of art, grew ſlacke, eſteeming their chiefeſt felicitie to conſiſt in the poſſeſſion of gold and ſilver; thoſe arts alſo which from their greateſt good were called Liberall, became ſervile. For the Artificers finding but ſmall comfort in the exerciſe of their owne arts, did moſt readily and heartily embrace the moſt offenſive ſolace of luxurious paſtime, ſtudying only how to ſupply the expences of luxury by avarice; and ſo quenching the ſmall remnant of generous thoughts, by theſe two moſt peſtilent and pernitious vices, it could not then be otherwiſe, but that both Arts and artificers ſhould miſ-carry and go to wracke. Of luxury ſayth *Seneca* the Rhetorician,* *There is nothing ſo deadly to the wit of man as luxurie.* Of Avarice, ſayth *Epictetus*,* *The deſire of riches maketh men baſe minded.* See *Horace* in his Art of Poëſie. *Gold and ſilver was in old time mixed with braſſe*, ſayth Pliny,* *and yet was the art more coſtly than the materiall. Now on the contrary, it is uncertaine whether the art or the materiall bee worſe: And which is very ſtrange, though the value of rare workes is infinitely encreaſed, yet is the authoritie of the art quite gone: ſeeing all is now done for gaine, what was wont to be done for glory.* Marke here onely by the way, that theſe words of *Pliny* do

* *In proœm. lib. I. controverſ.*

* *Arriani Epict. li. iv. c. 4*

* *Li. xxxiv. Nat. hiſt. c. 4.*

doe not disallow of all gaine, neither can there be any juster kinde of gaine, than out of the honest industry of a laborious Art; principally if the sayd Art take up so much of a mans time, that hee cannot thinke of any other way to gain by. *Pliny* his meaning is, That the ancient artificers did first and most of all aime at glory, knowing that they should have gaine enough, having once obtained the credit of a good workman. These two things may therfore very wel stand together, That an artificer should chiefely intend the glory of his name, and yet in the second place looke after some reasonable gaine; seeing an honest desire of gain, free from the basenesse of a minde that gapeth for nothing but money, doth greatly encrease our endeavors in all maner of Arts. *It is knowne well enough*, sayth *Cassiodorus*, * *that the studies of Arts are to be nourished and maintained with reasonable rewards. Theophylactus Simocatus* expresseth the same more copiously: *The hunger and thirst of gold in mankinde*, saith he, * *is very profitable; for thereby our life is furnished with good arts, cities are inhabited, and mutuall contracts are performed with a great deale of ease. To be briefe, the inhabited world should be deprived of all decencie of order, if for the intercourse of gold men stood not in need of one the other. A mariner would not put to sea, a traveller would not undertake a journey, husbandmen would not be troubled with the keeping of plow-oxen, the soveraignty of Royall scepters should want respect, the subjects could not be honoured with dignities and revenues, it should not be in the power of a General to lead an Army. And if you will learne a great secret, Gold is put in trust with the reines of vertue and vice; the appetite of our soule is tried by it, seeing it may very well be compared with the Celtick River, in that it yeeldeth an unfallible proofe of counterfeit vertue.*

* *Variar.* 7. 15.

* *Epist.* 10.

CHAP.

CHAP. X.

UPon the enjoying of glory followeth a confident boldneſſe of art. The Art hath been incredibly advanced, ſayth *Pliny*,* by ſucceſſe firſt, and afterward by boldneſſe. Underſtand here by *Succeſſe* nothing elſe, but that ſame veneration Art enjoyed as long as Kings and Nations made much of it. *Afterwards by boldneſſe*, ſaith hee, to inſinuate unto us, that this ſucceſſe made the artificers more prompt and ready to venture upon greater matters. The huge Coloſſes of the Antients may ſerve here for an example; and *Pliny* in the ſayd place bringeth in ſome of them for a teſtimony of their moſt confident boldneſſe. *Zeuxis* hath bin above all the reſt admired for this boldneſſe, ſeeing *hee did firſt enter into the gates opened by* Apollodorus, *ſaith* Pliny*, *and brought the pencill, after it durſt now doe ſomething, to a great glory.* Of the boldneſſe of this excellent Artificer, ſee *Lucian* in his little treatiſe intituled *Zeuxis*. *Dinocrates* hath alſo given us a notable example of confidence, which, God willing, ſhall be related in our Catalogue. It was then very well avouched by *Melanthius* the Painter, in his books written of the Art of painting, that it is not amiſſe there ſhould be perceived ſome kinde of ſelfe-liking & hardneſſe in the works of excellent Artificers. See *Laërt. lib. iv, in Polemone.* There is a *Theſeus* done by *Euphranor*, of whom he ſayd, that *Parrhaſius* his *Theſeus* was fed with roſes, but that his *Theſeus* was fed with fleſh. See *Pliny, lib. xxxv. cap.* 11. So

*Lib. xxxiv. cap. 7.

*Lib. xxxiiii cap. 7.

11. So did then the Antients boldly follow the motions of their ſtirred ſpirit; whereas *we on the contrary, as if now all were perfect, dare not bring forth any thing*, ſayth *Quintilian*, * *yea we ſuffer alſo many things invented by the antients to decay.*

* *Li.viii. Orat. Inſtit. cap.6.*

§ 2. Much then doth that excellencie of ſpirit availe, that will not ſuffer it ſelfe to be daunted by the authoritie of them that are like to cenſure our worke. For as the contrarie vice of a temerarie and arrogant confidence is verie much to be deteſted; ſo is it not poſſible that art, ſtudy, yea advancement it ſelfe, ſhould helpe any thing, without a diſcreet and conſtant confidence; even as an unwarlike coward ſhall not be much the better, though you furniſh him with all manner of exquiſit armor. We are therefore above all things to avoid this prepoſterous ſhamefaſtneſſe, which is nothing elſe but *a certaine kinde of feare*, ſayth Quintilian, * *drawing backe our minde from thoſe things that are to be done; whereupon followeth moſt commonly confuſion, and loathing of what we have already begun: ſo that no body doubteth to referre that paſſion among the number of vices, that maketh us aſhamed of doing well. I am almoſt loth to ſay it, becauſe it may be miſtaken, that ſhamefaſtneſſe is a vice, but a lovely one, yea ſuch a one as doth moſt eaſily ingender vertues: ſhee doth in the mean time great hurt, cauſing all that is good in our wits and ſtudies, for want of publiſhing, to be conſumed by the ruſt of too much ſecrecie. Howſoeuer, confidence is the beſt way to amend this ſhamefaſtneſſe: and though a man bee nevr ſo ſhamefaced, yet may he ſupport himſelfe by the helpe of a good conſcience, if he be but privy unto himſelfe that hee wanteth no art.* Although a forward boldneſſe be all in all, yet may not the Artificer be ſo ſecure as not to underſtand the danger, provided that it bee an underſtanding of the worke, and no

* *Li.xii. orat. Inſtit. ca.5.*

feare

feare; he may be moved with it, though hee muſt not yeeld and fall downe under it. For how great danger is there in this worke, wherein wee are very often deceived by a ſhew of goodneſſe? *Whoſoever doth affect ſmooth things*, ſaith Horace *, *wanteth ſinewes and ſpirit for the moſt part. Hee that profeſſeth great things is very often puffed up. He that wil bee too ſecure, and ſtandeth alwayes in feare of a ſtorme, uſeth to creepe along the ſhore. The very ſhunning of vice, when it wanteth art, leadeth us unto vice.*

* *De Arte Poet.*

We are alſo lead into errour by the great multitude of them that judge amiſſe, ſeeing unskilfull artificers doe alwayes in their opinion paint with more force. And it is ever ſeene, that the unlearned do beleeve thoſe things to be of greater force, which want art: even as they uſe to think it a matter of greater ſtrength to breake up, than to open; to teare aſunder, than to unty; to draw, than to leade. They doe moſt frequently judge alſo, that there is more greatnes in rude things, than in ſuch things as are poliſhed: yea, that there is more copiouſneſſe in things wildely ſcattered, than in things well and orderly digeſted. As many then as are beſt experienced in thſe arts, doe moſt of all feare the difficultie of the work, the ſeverall events of the Art, the doubtfull and uncertaine expectation of men. It is not ſafe to do any thing fooliſhly before the face of the world, when wee begin to try the hope of a durable name: neither is it a ſmall matter to undergoe the cenſure of the whole world: ſo doth an invited gueſt alſo expect a great deale better entertainement, than one that commeth of his own motion ſuddenly upon us. Such as are provoked, judge more nicely: neither will they be ſatisfied with meere allurements, and a kind of pleaſing noveltie, where they do look for the true force of Art. It falleth out very often alſo, that we ſpy the vices

sooner in the workes of others, than their vertues: and whatsoever doth justly offend the spectator, useth also to extinguish the glory of praise-worthy things: in these arts chiefely, which are not so much for necessarie use, as a free recreation of the minde, how nicely doe men censure. *As in a most pleasing banquet, a confused harmony, grosse ointments, and Poppy with honey of Sardus do offend us*, sayth Horace *, *because the feast might be very well without them; so is it with Poëmes, which being invented to delight and recreate the mind, are esteemed most base if they doe but swarve a little aside from that height of grace they should have*. What *Horace* saith here of Poëts, may also be applied to painters and statuaries, seeing their industry doth intend nothing else but the recreation of our eyes, as *Max. Tyrius* speaketh, *Dissertat.* 5.

* *De arte Poeticâ.*

§ 3. An artificer therefore is to take care, that hee doe not onely give them content, who must of necessity content themselves with his worke: but that he may also seem admirable unto them, which may judge freely of what hee doth. It is not enough an artificer should paint well after his owne liking, but after the liking of accurate and judicious spectators; neither may hee thinke himselfe to have painted well, unlesse skilfull men thinke him to have done so. Whatsoever is to be dedicated unto posteritie, and to remaine for an example unto others, had need be neat, polished, and made according to the true rule and law of art; because it is likely to come into the hands of skilfull censurers, and such as are artificers shall judge of his art. Whosoever therefore is not able to make workes worthy of the eyes of men, nor to deserve the name of an Artificer, & yet is not touched with that reverend respect due to the art he defileth, though he study never so much to decline infamy, may justly be esteemed impudent: *seeing wee are to shun the*

name

name of impudence, sayth Tully *, *not by shewing our selves to be ashamed, but by not doing those things we may bee iustly ashamed of.* We are therefore to use here so much moderation, *as not to lay over-hastily aside all shame, and to publish our raw and unripe studies*, saith Quintilian *; *for by thus doing, there is ingendred in us a contempt of the worke, wee doe lay the grounds of impudence, and (which is every where most pernicious) a foole-hardy confidence preventeth our strength. Neither ought we to delay our first triall till wee wax old, for feare encreaseth daily, and what we are to attempt seemeth still to grow harder and more difficult, and it groweth too late to beginne, whilest we lose time in deliberating when to begin. It behooveth us therefore to bring forth the greene and sweet fruit of our studies, whilest pardon, hope, and favour readily attend us: neither doth it mis-become us to attempt something boldly, seeing age may supply what there is wanting in the work; and if any thing seemeth to be painted somwhat youthfully, it is esteemed to proceed out of a promising forwardnesse of our naturall inclination. A youth therefore in my opinion, that doth as yet rely upon his tender strength, is to begin with an easie and pleasing argument, even as dog-whelps are fleshed with a more gentle prey of wilde beasts: neither is he from this beginning to continue his labour and to harden his wit, which is rather to be cherished. So shall he best overcome the feare of beginning, whilest it is easier for him to adventure; and yet shall this facilitie of daring not bring him to a contempt of the worke.* Let him for all that, at the first follow the steps of a wary leader, till he find it safe to resolve with *Lysippus*, unto a further boldnesse upon occasion of *Eupompus* his answer, as we have related the same in the third chapter of this booke, §3.

* *Li. i. de oratore.*

* *Li. xii. orat. Instit. cap. 6.*

CHAP. XI.

ALthough Artificers might justly seeme to bee emboldened by the successe of Art, yet did they never runne on with such a confident rashnesse, as to forget the care due unto these Arts. It is a good saying of *Fabius Maximus* *, *All things shall bee sure and cleare unto him that doth not make too much haste: rashnesse is improvident and blinde. An artificer therefore cannot be without diligence, a great help of a meane wit also*, sayth *Seneca* the Rhetorician *. *Metrocles* was wont to say, That houses and such like things were to be bought with silver, but that learning could not bee had without the expence of time and care *. *Pamphilus* his schoole, as we have shewed before out of *Pliny*, did not dismisse the disciples, unlesse they had passed their ten years in an orderly course of learning. This was a most laudable custom, seeing *advancement doth most of all consist in diligence*, saith *Quintilian* *. Neither did the Ancients when they came forth out of the shadow of the schooles to the publique light, instantly forsake that diligence used about the first beginnings of Art; but they did rather resolve to follow with a constant perseverance, what they had begunne with a studious industry. *Nicias* his diligence hath beene mentioned before out of *Plutarch*. Protogenes *when hee was about the picture of* Jalysus, *is said to have lived by moistned lupines, as being able to satisfie hunger and thirst both at once; lest he should dull his sences too much with the sweetnesse of*

* *Apud Livium lib.* xxii *ab v. c.*

* *In procœmio libri Tertii Controvers.*

* *Apud Laertium lib.* vi.

* *Li.* II. *orat. Instit. cap.* 7.

of meat. He laid his colours foure times over this picture, for a defence against all injuries and age; that the lowermost colour might succeed when the uppermost should faile. Pliny xxxv.10. Apelles *had this custome,* saith Pliny in the same place, *that hee never would suffer himselfe to be so much imployed a whole day, but that he remembred ever to exercise the art by drawing of a line: and this custome of his became a common proverbe.* Yea, we may learn out of the following words also, that *Apelles* by the meanes of this diligence put downe *Protogenes* in that most famous strife of drawing subtill lines. *It is pretty, what fell out between* Protogenes *and* Apelles, *saith* Pliny. Protogenes *did live at* Rhodes; *whither when* Apelles *was come, desirous to know the workes of him whom he knew onely by fame, he made haste to goe to his shop.* Protogenes *himselfe was absent, but an old woman kept a large boord, already fitted upon the Asse or scaffold, to have something drawne upon it. The old woman having answered, that* Protogenes *was gone forth, asked withall, whom she should say had looked for him. Tell him, said* Apelles, *that this is the man that sought him: and taking a pencill, hee drew an exceeding thinne line with one or other colour upon the boord. The old woman at* Protogenes *his returne shewed him instantly what was done. And it is reported that the artificer, having considered the fineness of the line, did forthwith professe himselfe to know that* Apelles *was come; seeing hee held it impossible that such an absolute work should be done by any body else. It is added also, that* Protogenes *drew a thinner line with another colour over the said line, bidding the old woman at his going forth, that she should shew this unto him that had asked for him and tell him that this was the man he did looke for. It fell out so.* Apelles *returneth: but being ashamed to be overcome, he divided the lines with a third colour, not leaving any further place for subtiltie. Whereupon* Protogenes *confessing himselfe overcome, did hastily runne to the haven, seeking*

king the ſtranger: this ſame boord was left unto the following ages without any change, to the aſtoniſhment of all men, but of Artificers chiefly. Wee have greedily viewed it before the firſt firing of Cæſar *his houſe in the pallace, where it periſhed, containing in a more ſpacious wideneſſe nothing elſe, but ſuch lines as could hardly be diſcerned by the eye: ſo that this boord among the brave works of many Artificers did ſeeme to be emptie, alluring the ſpectators therefore and being indeed more noble then any other worke.* I know well enough that many will not underſtand theſe words of *Plinie* after that plaine meaning the alledged place urgeth; yet doe they not perſwade us to take theſe words otherwiſe, then of the ſtrife of lines moſt ſubtilly drawne with a light and gentle hand. But of this, God willing, ſome where elſe: ſeeing it is better wee ſhould purſue our intent, by comparing that carefull diligence of the ancients with the careleſſe negligence of theſe our times.

§ 2. And firſt we thinke good not to hinder the perſwaſion of them who eſteeme our inbred abilities to be alone ſufficient to make us Artificers: let them onely give way to our labours, ſeeing nothing in our opinion can be perfect, but when Nature is holpen by care*. Neither can we conceive it otherwiſe; becauſe we doe find that among ſo many rare wits none have anciently obtained the higheſt fame of Art, but ſuch as not contenting themſelves to ſalute the ſchooles of Painters afarre off, and to ſpend a very ſmall time of apprentiſhip in them, thought it rather needfull to be a great while a learning what they would afterwards teach others, leaſt they ſhould be forced to learne any thing at the time of teaching: ſo do we likewiſe perceive that the majeſtie of theſe Arts was troden under foot, as ſoone as the love of too much eaſe made men neglect the

* *Quint. orat. inſtit.* xi, 3.

care

care due unto the first principles of Art. *Such things as doe grow up without any foundation*, sayth *Seneca**, *are subject unto ruine:* it is therefore a grosse error, when many by a false perswasion of their teachers go about to sever this Art from the elegancy of a more grave and severe kinde of learning; as if the whole exercise of Art did chiefly consist in an easie and readie practise without any further care: *Such as make great haste*, sayth *Quintilian**, *must needs thinke slightly of every thing that is to be done before they come to what is last.* Hence it is that they forsake things indeed necessary for the love of things seeming more specious; yea they neglect and loath such great helps of Art, as cannot be wanted; not looking for any commendation of their wit from things farre remote from ostentation, seeing *the tops of high buildings are noted, the foundations are hid*, sayth *Quintilian**. Besides these there are others of a more lazie arrogance; despising all precepts of Art after they have spent but a little time in the schooles of Painters, and seeking to gaine authoritie by the contempt of them that studie to bring to these Arts not their hand onely, but all such things also as may conduce to Art. *These are they that doe small things with a great deale of ease*, sayth *Quintilian**, *and being thus emboldened, they shew instantly whatsoever they know themselves able to doe; though they can doe nothing, but what is neere at hand: they doe not much, but quickly: there wanteth true force in their worke, seeing it hath not taken a deepe root; even as seeds cast upon the uppermost ground doe spring up more readily, and like blasted eares of corne make a shew of ripenesse before harvest. These things compared with their yeares, are pleasing at the first; but the advancement afterwards being at a stay, the admiration also doth decrease.*

* *Lib. I. de Irâ, cap. ultimo.*

* *Lib. IV. orat. instit. cap. 5.*

* *In proœmio libri Primi.*

* *Lib. I. orat. instit. cap. 3.*

§ 3. Whosoever therefore desireth a more compleat and abso-

absolute knowledge of these Arts, must by all means beleeve that all such things doe belong unto his care, which are able to perfit an Artificer; and that it is not possible to attaine to the height of any thing, but by the means of some forerunning beginnings; yea that he may not looke for greater matters, unlesse he first stoope downe to the lesser. *Studies have also their infancie*, sayth *Quintilian** : and as the education of such bodies, as at any time shall be the strongest, beginneth with milke and cradle; even so doth he which may in time be a most consummat Artificer, hang a great while about the first lines, standing in need of a hand to lead his hand, untill he use himselfe a little to the right stroke : *as it is impossible to attaine to the height of any thing, but by some beginnings; so doe the first things, when the worke goeth on, seeme to be the least*, sayth *Quintilian** : *the height of all Arts, as of trees, delighteth us very much; so do not the roots : and yet can there be no height without the roots*, sayth *Tullie** : *unexperienced children doe first apprehend the figure and name of letters*, sayth *Manilius**, *their use is afterwards taught them by the making up of syllables; words follow; the force of things and the use of Art doth lastly arise out of them: it maketh much for our maine end to have learned the first rudiments in order : yea the prepostrous labour of over-hastened precepts shall come to nothing, unlesse learning be grounded upon his proper elements.* The ancients therefore not despising such small things (although in studies nothing may be counted small, that doth advance our principall intent) have made these Arts great; rather contenting themselves with a slow then with an uncertaine event.

* *Lib. I. orat. instit. cap. 1.*

* *Lib. X. orat. instit. cap. 1.*

* *De Perfecto oratore.*

* *Lib. I I. Astron.*

§ 4. How much doe the customes of our young men at this time differ from the sayd practise of the ancients? *for who is there among many thousands that confessing himselfe inferiour*

ferior giveth place to the age or authoritie of a better Master? sayth the younger *Plinie* *, *they are wise at one instant; they are forthwith filled with all knowledge; they stand in awe of no bodie; they imitate no bodie; they need not take example by any bodie, seeing they are an example unto themselves.* These Arts were in times past studied with much respect; but now, after that wee have made the greatest point of Art our first entrance into the Art, all goe to it without any reason or modestie; wholesome counsell is generally rejected; we doe not suffer our selves to be led orderly into the Art, but we doe rush in, having once broke the barres of shame and reverence: you can hardly meet with any one that aspireth to the consummation of this most magnificent Art by tracing the beaten path of necessary precepts held by the ancients, neither will any one fit himselfe to greater things by giving a document of himselfe in lesser matters, but all doe by an overthwart consent forsake the most profitable diligence in smaller things; and whilest they meane to step from the lowest to the highest, neglecting whatsoever is in the middest, the hope of their labour is lost for want of care: *there was never any brave thing brought to passe by negligence*, sayth *Max. Tyrius* *: *as Nature will not have us sweat for small things*, sayth *Libanius* *, *so doth, see not reward our sloathfulnesse with great matters.* Seeing then that almost all are in this errour, yet should wee conceive a better hope of the Art, if we thought that any Students could be recalled; whereas now the case seemeth rather to be desperate, their senses being so much possessed with the present joy, that they are loath to admit any thing unto their eyes or eares whereby this unprovident joy of theirs might be lessened: *they doe like very well of the course already taken*, sayth *Quintilian* *, *neither is it ease to divert them from the perswasions*

* *Lib.* viii. *Epist.* 23.

* *Dissert.* xxxiv.

* *In Progym.*

* *Lib.* iii. *orat. Instit. ca.* 1.

drunk in whileſt they were children; becauſe every one thinketh it better to have learned alreadie, then to learne. To let them therefore alone, wee doe eſteeme that he is moſt likely to come neereſt unto perfection, who taketh at the firſt greater care how to paint well, then faſt: whoſoever on the contrary ſtudieth more to have done painting, then to paint, ſhall come farre ſhort of his hope; neither ſhall he receive any other fruit of his mountebank-like braverie, but an idle praiſe of blockiſh ſpectators, a preſumptuous perſwaſion of his owne abilitie, the contempt of ſo venerable an Art, a ſhameleſſe boldneſſe, and a cuſtome of doing amiſſe. *When* Agatharcuus *the Painter did vaunt himſelfe in the preſence of* Zeuxis, *ſayth* Plutarch *, *for making all manner of pictures moſt ſpeedily and eaſily; But I, anſwered* Zeuxis, *am a good while about it: for as this nimbleneſſe and quickneſſe of hand doth not leave in the worke any durable weight of Art or accuratneſſe of beautie; ſo doth the time beſtowed upon the making render a certaine force tending to the preſervation of the work. Themiſtius* likewiſe ſpeaking of *Phidias, although* Phidias, ſayth he *, *was skilfull enough to make in gold and in ivorie the true ſhape of God or man, yet did he require ſufficient time and leiſure to the work: ſo is he alſo reported to have ſpent much time about the pantoffle of the Goddeſſe* Minerva. *Apelles* was of the ſame minde: for *when a fooliſh Painter ſhewed him a picture which he did boaſt to have made up ſuddenly; I ſee it well enough, ſayd* Apelles, *and wonder very much why you did paint no more ſuch pictures in that ſpace of time:* ſee *Plutarch de Educandis liberis.*

* *In Pericle.*

* *Orat. ad eum qui poſtulaverat ut ex tempore ſermonem haberet.*

§ 5. Seeing then that great Maſters themſelves would not be too quicke in their workes, it followeth much more that our firſt rudiments may not be too haſtily paſſed over: a painfull induſtry is all in all, when wee firſt begin: let us ripely

ripely consider what Artificers deserve most to be imitated and expressed; least, having made an ill choice, wee should at the first get an ill habit: but of this have wee handled at large *lib. I, cap.* 3. Our studious endeavours must afterwards by little and little venture abroad, and wee are to assure our selves of the good successe of our labours by a publike triall. *All Arts gaine very much by a continuall practise and daily exercise*, sayth *Vegetius* *; *for it is impossible that any one should apprehend so many different and profound things*, sayth *Quintilian, unlesse upon knowledge there follow meditation, upon meditation abilitie, upon abilitie force: and it is gathered out of these things that there is but one and the same way of conceiving what we are to expresse, and expressing what we have conceived.* The want of this practise bringeth very often to passe that many a one is frighted, when he cometh to a publike triall; he looketh still backe after the shade of his private exercises, finding his eyes dazeled at the unwonted light: severe censurers trouble him with their suspended silence; enviers with their importunate noise; favourers with their immodeate applauses; and when he perceiveth that no faults can be hid, his confident boldnesse being turned to a pensive sollicitude disquieteth him very much. Even as in all other disciplines bare precepts profit very little, not being seconded by assiduitie of exercise; so doth doctrine effect very little in these Arts of imitation, unlesse we doe seriously practise and seasonably publish the much studied Arts: neither can private studies advance us so much, but that there is ever some peculiar profit of publishing: *and use without doctrine (if you doe part them) is likely to doe more, then doctrine without use*, sayth *Quintilian lib.* xij, *orat. instit. cap.* 6.

* *De Re milit. lib.* III. *cap.* 10.

§ 6. All helps being outwardly applyed, wee shall finde

that a frequent and continuall exercise, as it is most laborious, so is it most profitable: seeing nature doth beginne, utilitie doth advance, exercise doth accomplish these Arts. *Protagoras* sayth*, that *Art is nothing without exercise, neither that exercise is any thing without Art. What use is there of* Phidias *his Art, if he doe not applie it to ivorie and gold?* sayth *Max. Tyrius**. *It profiteth very little,* sayth *Theosophista**, *that such as meane to paint should consider the workes of* Protogenes, Apelles, Antiphilus, *unlesse they themselves also fall to worke.* Nature certainly would never give way, that any thing should grow great upon a sudden, yea shee doth observe it in the common course of generation, that the greatest creatures should be longest of all abreeding; and as the ground thoroughly stirred is most apt to beare and to augment hearbs, so doth a well grounded advancement bring forth the fruit of studies after a more plenteous, and keepe them after a more trustie manner*. Art is able to shew the way to all them, who of their owne accord are given to it; and yet doth she enough, when shee propoundeth her store; wee must know what use to make of the things propounded*. Diligent exercise howsoever will procure us so much strength, as may be able to maintaine the dignitie of Art; provided onely that our exercise be not too rash and forward at the first: seeing in our beginnings we must once for all resolve of this, yea wee may not rest till we have obtained it, that we do well; assuring our selves that the custome of doing well, shall bring us to a readie quickneſſe: assiduitie of practice bringeth by little and little to passe, that every thing doth both shew and offer it selfe with more ease; yea that all things, as in a well ordered familie, are at command. To be short: By doing quickly, wee shall never learne to doe well; but by doing well, it is more

*Apud Stobæum Serm. de Disciplinâ & eruditione.

* *Dissert.* V.

* *Progymn. cap.* 1.

* *Quintil. lib.* x, *cap.* 3.

* *Quint. lib.* vii, *cap. ultimo.*

more likely wee ſhall learne to doe quickly. *Quintil. lib.* x, *cap.* 3.

§ 7. Wee have ſayd enough concerning them who by a temerarie raſhneſſe baniſh all care: it is left we ſhould alſo ſpeake ſomething of thoſe, whoſe over-curious care beareth the blame of flowneſſe. For when I undertooke to ſtop the Students of theſe Arts in their temerarie forwardneſſe, my meaning was not to tie them to the unfortunate toile of finding fault with every thing done alreadie; ſeeing it is impoſſible that they ſhould ever bring this great and mightie Art to an end, who doe continually ſtay and ſtagger about every little experiment. Artificers therefore muſt take great care, leaſt their care be perceived; principally ayming at this, that an excellent argument may be expreſſed excellently; for he doth queſtionleſſe paint well enough, whoſe worke anſwereth the weightineſſe of the matter. *Whatſoever is perfect in his owne kinde*, ſayth *Quintilian**, *is well enough.* It is in the meane time not onely tolerable but commendable alſo, and it addeth a ſingular grace to the worke, that there ſhould ſometimes appeare a certaine kinde of neglect in moſt excellent Pictures: a little ſoureneſſe is otherwhiles pleaſing in exquiſite meats; and it doth not miſbecome great wealth, to ſee ſomething in it here and there careleſly ſcattered and neglected. Some for all this doe never ceaſe troubling of themſelves; they ſuſpect every invention; they dwell upon every line; and having met with what is beſt, yet doe they ſeeke ſomething better: whereas they have more reaſon to conſider, that it is a naughtie kinde of affectation to deſire any thing better then what is ſufficiently good, when our wit wanteth judgement, and ſuffereth it ſelfe to be carried away by a meere ſhew of goodneſſe: there is in the whole Art no vice more dangerous; ſeeing

* *Lib.* VIII, *cap.* 3.

* *Lib.* VIII. *cap.* 3.
* *Lib.* X. *cap.* 3.

other vices, as Quintilian speaketh*, *are loathed, but this desired.* So sayth the same grave anthor againe*, *There are some that never do content themselves, they will change every thing and make it otherwise than it was conceived at the first. Others are mistrustfull, and do deserve very ill of their owne wits; esteeming it diligence, to make the worke harder unto themselves. Neither is it easie to say, whether those offend more that love all they doe, or that love nothing. For generous Youths also do very often spend their spirits with too much labour, and fal into a certaine kinde of dulnesse by too great a desire of doing well. The case standeth thus: We must doe our best, and yet according to our abilitie, seeing it is study, and not indignation that doth advance us. Wherefore if the winde serveth, we are to make saile, and we are sometimes also to follow our stirred passions, in which heate doth for the most part more than diligence. Provided onely, That this indulgence doe not deceive us: For it is most naturall unto us, to love every thing wee doe, whilest it is a doing.*

§ 8. Wherefore besides that same slownesse urged a little before, and besides that stay our hand giveth us, not being able in the most forward exercise of designing, to overtake the quicknesse of our minde, we shall doe well to breath our selves now and then purposely, & to review our suspected forwardnesse, by unbending the intention of our thoughts. For as we shall by this meanes bee more able to make a handsome connexion of things, so shall wee likewise avoid that wearinesse that might hinder our further diligence: for the wearinesse of our minde, though it be not so apparant at the first, is no lesse tiresome than the wearinesse of our body, weakening our mind not for the present onely, but also for the time to come. The first heate also brought to the work, when it waxeth cooler, receiveth new strength, and is revived by such a delay; even as we see, that they

they who leape for ſtrife uſe to go backe a great way, and fetch a runne, to lift and throw themſelves with more force over the intended ſpace: by putting backe our arme wee throw the further forward, and the more we draw the ſhaft backe, we ſhoot farther and with greater ſtrength *. They erre alſo, but in a different kinde, who following their firſt heate, doe with a full ſpeed runne through the whole matter, pleaſing themſelves in an extemporal delineation. Theſe are forced to go over again, what they have haſtily brought forth; but whileſt they mend the errours of ſome parts, the firſt levitie remaineth in the things unadviſedly heaped up; the whole compoſition is never a whit the better for it. *It were then much better*, according to *Quintilian* his opinion *, *ſooner to have taken care, and ſo to frame the work at the firſt beginning, that it need trimming onely, without altering the deſigne of the whole worke.*

* *Quin. lib. x, cap. 3.*

* *Lib. X, cap. 3.*

§ 9. Next unto this relaxation ſhall follow the profitable care of a moſt ſtrict emendation; ſeeing the weightineſſe of our work is by this meanes maintained, and the forward facilitie of our firſt conceits is made to take deeper root. Even as husbandmen prune the roots that lie ſhalloweſt, that the lowermoſt might faſten deeper. *The firſt deſignes of art*, ſayth *Plutarch* *, *are groſſe and imperfect; but every part receiveth afterwards a more particular perfection. Which cauſed* Polycletus *to ſay, That the worke is then hardeſt when it commeth to the naile.* I may not omit the words of *Favorinus* the Philoſopher, who ſayd *, *Virgils* friends reported that he was wont to ſay of himſelf, that he brought forth his verſes after the manner of Beares, which bring forth their young ones without ſhape or beauty, and afterwards by licking, faſhion what they have brought forth; that ſuch were the new births of his wit, rude and imperfect

* *Sympoſ. problem. II, 3.*

* *Apud. Agel. lib. XVII. noct. Attic. cap. 10.*

to

to looke on, untill he by handling and polishing gave them perfect lineaments. Emendation therefore being the onely way to perfection, it hath bin sayd upon very good ground that the pencil doth sometimes help the art, as well by rubbing out what was painted, as by painting. *There belongeth to this worke*, sayth Quintilian *, *To adde, to detract, to change. To adde or detract, requireth lesse labour and iudgement; but to allay those things that swell, to raise those things that sinke, to tie close those things that flow luxuriously, to digest things that are without order, to compose things that are loosed, to restraine things that are insolent, requireth double paines: for those things are to be condemned which did please, and what we thought not of is to bee invented. Now it is no doubt, but that the best way for emendation is to lay by the desigme for a time, till it may seem unto us a new or another mans invention: lest our owne, like new births, please us too much.* Certainly so it is, our mindes being caried away by the currant streame of a ready invention, use to judge then more readily and warily, when our running thoughts being staid, give us time to consider what we have to doe. Hence it is that Painters, who after a reasonable pause, returne to their discontinued workes as meere spectators, doe more advance the art, than others that doe not care what haste they make to finish the worke. *Those painters do very well*, saith Plutarch *, *who looke upon their workes before they accomplish them, after some delay; seeing they do renew their iudgements, by turning their eyes now and then off from the worke.* It is only requred here, this respite be not too long; because it is most certaine, that nothing is easily resumed after a great discontinuance. *For who doth not know, that all arts and artificers receiue the greatest benefit by use*, sayth *Sidonius* *, *and that upon the neglect of usuall employments our armes waxe heavy*

* *Lib.* x, *ca.* 4.

* *De cobibendâ irâ.*

* *Lib.* IX, *Epist.* 12.

heavy in our bodies, and our wits grow dull in the Arts? From whence it ariseth also, that a bow doth withstand our hand, an Oxe doth withstand the yoke, and a horse doth withstand the bridle, when they are late or very seldome taken in hand.

§ 10. Though wee have as yet somewhat diffusedly commended a slow and wary care unto the diligent Students of art, yet may every one follow a shorter way to put himselfe in minde of this dutie; if *Augustus* the Emperour his motto *Festina lentè* sound daily in his eares: and as we have alreadie spoken of diverse things whereby the warie care of a leisurely haste is quite over-throwne, so may wee not forget to mention what hurt the art receiveth by them who not contenting themselves with an ordinary haste, have studied to finde out compendious wayes of painting. When *Arbiter* doth reckon up the Arts lost by the carelessnesse of a most lazie age, *a magnificent and (to speake so) a chaste style*, sayth he*, *is neither stained nor puffed up, but it waxeth greater by a naturall beautie: that windie and unmeasurable babbling was not long since brought to* Athens *out of* Asia, *and having blasted the hopefull spirits of young men as with a pestilent starre, the rule of eloquence being once corrupted was strooke dumbe; yea there did not so much as one Poëme appeare of a wholesome colour; nothing could attaine to maturitie of age, seeing all Arts were fed as it were with the same meat. Picture also had no better end, after the boldnesse of the Ægyptians found out a compendious way to so great an Art.* Wee see then how much these excellent Arts have beene wronged by them that studied compendiousnesse, although it be hard to explaine what manner of compendiousnesse *Petronius* speaketh of: seeing it cannot be understood of that manner of writing used by the ancient Ægyptians, and mentioned in this Second booke *cap.* viii. § 2. Neither can

* *In Satyric.*

it be understood of another way of painting or rather staining cloathes, used by the Ægyptians. *Cloathes are also painted in Ægypt,* sayth *Plinie**, *after a rare and strange way: they take white vailes, and having rubbed and chafed them very much, they besmeare them, not with colours, but with some juyces apt to drinke colours: which appeareth not in the vailes after it is done: but being dipped in a vatte of seething dye, they are after a little while taken forth all painted. The wonder is, that though there is but one colour in the cauldron, there are diverse made out of it in the cloathe, the colour altering according to the qualitie of the juyce that receiveth it: neither can it be washed out afterwards: so the cauldron, which should questionlesse confound the colours, if it did receive them painted, doth digest them out of one colour, and painteth the vaile whilest it is a boiling: and the singed cloathes are stronger, then if they were not boiled at all* But I rather thinke that the Ægyptians had some other abridgement of painting, unknowne to us: for nothing could hinder them to find out a short way of painting as well as *Philoxenus Eretrius* a scholar of the most swift painter *Nicomachus*: seeing this *Philoxenus*, as *Plinie* reporteth *, *having followed the swiftnesse of his Master, did invent certaine shorter and more compendious wayes of painting.*

* *Lib.* XXXV. *Sub finem capitis undecimi.*

* *Lib.* XXXV. *cap.* 10.

CHAP. XII.

THe former care did not as yet shew it selfe more in the ancient Artificers, when by a praiseworthy Ingenuitie they called both upon Artists and Idiots, desirous that all men should examine and censure the worke in hand. *Hesiodus* his observation is well expressed by *Minucius*,

cius: I have often heard, sayth *Minucius* *, *that he is the best man, that can advise himselfe what is fit to be done; and that he is in the next ranke of goodnesse, that is content to receive good advice; but that on the contrarie side, whosoever can neither advise himselfe, nor will be directed by the advice of others, is of a very ill nature.* The naturalist *Heraclitus* presseth this point somewhat neerer, and applieth it to the liberall sciences, when he sayth * that it is a great hinderance of our advancement if a man begin to have a good conceit of himselfe. *I am of opinion,* sayth *Seneca* *, *that many should have attained unto wisedome, if they had not conceived themselves to be wise alreadie:* see also *Arriani Epict. lib.* II, *cap.* 17. *No man is able to passe through the secrets of Art,* sayth *Fulgentius* *, *unlesse he first overcome the pompe of vaine glorie: seeing the appetite of an idle praise doth never search out the truth, but taketh all to it selfe what soever is offered by way of flattery. Contrition extinguisheth all manner of presumption: and for this reason is the Goddesse of wisedome called* Tritonia: *because all contrition breedeth wisdome:* and verily, none can be worse than those who tickle themselves with a false perswasion of Art, though they are not very much past the first lines: for scorning to give way to them that are more skilfull, they betray their owne foolishnesse by the securitie of a wrongfully usurped authoritie. The ancients were quite of another minde, they followed another way. *Painters, and such as make statues, yea Poëts also,* sayth *Tullie* *, *will have their worke considered of the multitude; to the end it might be mended, in what they see reprehended by many: they search therefore most diligently by themselves and with others what faults there are committed in the worke.* The younger *Plinie* urgeth the same upon another occasion, *nothing can satisfie my care,* sayth he *, *I thinke still how great a matter it is to publish a-*

* *Apud Livium lib.* xxii, *ab v. c.*

* *Apud Maximum Ser.* xxxi.

* *De Tranquanimi, cap.* 1.

* *De Virgilianâ continentiâ.*

* *Lib.* I, *de Off.*

* *Lib.* VII, *Epist.* 17.

ny thing: neither can I perſwade my ſelfe otherwiſe, but that we are to peruſe often and with many, what wee wiſh might pleaſe all men and alwayes.

§ 2. Beſides thoſe there is another ſort of men, who, though they doe not out of a preſumptuous arrogance reject this Ingenuous care of mending their workes, yet doe they decline it out of a timorous baſhfulneſſe; they want courage and conſtancy to provoke & to exſpect the judgement of the world. *A naughtie ſhame*, ſayth *Horace**, *doth conceale the unhealed ſoares of fooles:* neither is it without reaſon that the Poët brandeth them, that doe ſo, with the name of *fooles*; ſeeing *every vice is nurtured and quickened by hiding of it*, ſayth *Virgil**. As many therefore as by ſmoothering of their imperfections will not encreaſe their faults and ſhame both at once, muſt firſt ſtudie to finde out and to amend of themſelves what is amiſſe: which if they deſpire to doe, let them remember at leaſt that *there is exceeding great wiſdome in a confeſſed ignorance*, as *Minutius Felix* ſpeaketh*: and that ordinarily, according to *M. Porcius Cato* his ſaying*, *Such as are aſhamed without cauſe, ſhall not be aſhamed when there is cauſe.* But of this ſame prepoſterous ſhame ſome thing is ſayd alreadie, *cap.* x, § 2. of this ſecond Booke.

* *Lib.* I, *epiſt.* 16.

* *Lib.* III. *Georg.*

* *In Octavis.*

* *Apud. Livium li.* xxxiv *ab v. c.*

§ 3. All of us naturally are too much in love with our owne workes, and ſelfe-love maketh that ſeeme gorgeous unto us wherein we our ſelves be Actors. *I know not how every man maketh very much of his owne doings. So it is: you love your owne, and I love mine*, ſayth *Tullie lib.* v. *Tuſc. quæſt. Wee looke upon domeſticke things after a familiar manner*, ſayth *Seneca**, *and favour doth then moſt of all hinder our judgement: neither may you thinke otherwiſe, but that wee are ſooner overthrowne by our owne flattery, then by the flattery of others.*

* *De Tranquanimi, cap.* I.

others. This was understood by those that were to dedicate the statues of *Amazons* in the temple of *Diana* at *Ephesus*; for when they were to dedicate them there, they resolved to choose that piece of worke that should be accounted the best by the judgement of all the chiefe workmen there, which appeared to them to be that, that every one commended to be the best next his owne. *Plin.* xxxiv, 8. Seeing then it is naturall to all men to be too much in love with what is their owne, there is great cause why wee should shake off this importunate presumption that will not give us leave to looke impartially upon our owne workes. The ancient Artificers therefore, that have been and are as yet most famous, did relie more upon the judgement of other Artists, then upon their owne liking. So doth *Synesius* * report that *Lysippus* made use of *Apelles*, and *Apelles* likewise made use of *Lysippus*. *Praxiteles* also being asked which of his marble-workes he did like best, answered, Those that *Nicias* hath put his hand to: see *Plinie* xxxv, 11.

* *Epist. prima*

§ 4. Nether did they content themselves with Artificers alone, but they did moreover desire a confluxe of envious and favourable spectators, yea of all sorts of men, suffering their workes indifferently to be censured by them all: see the younger *Plinie lib.* VII, *epist.* 17. *It is reported*, sayth *Lucian* *, *that* Phidias, *when he made* Jupiter *for the* Eleans, *and shewed it the first time, stood behinde the doore listening what was commended and discommended in his worke: one found fault with the grossenesse of the nose: another with the length of the face: a third had something else to say: and when all the spectators were gone, he retired himselfe againe to mend the worke according to what was liked by the greater part: for he did not thinke the advice of such a multitude to be a small matter, esteeming that so many saw many things better then he alone;*

* *Pro Imaginib.*

alone; though he could not but remember himselfe to be Phidias. Observe here in the meane while, that, when they gave unto abject and contemptible men such power over their workes, it was not because they hoped to learne something by them that might advance the perfection of Art, seeing it is a most idle thing, sayth *Tullie**, *to expect great matters from an assembly of those, whom we contemne one by one as handy-crafts-men and barbarians.* *Polycletus*, as we reade in *Ælian*, tooke a fine course to make vulgar wittes understand themselves, shewing unto them by a lively example that they were more likely to spoile then to helpe the Art, if an Artificer should follow their judgement in all things: see *Ælianus var. hist. lib.* xiv, *cap.* 8. The Artificers therefore did not admit their directions generally in every thing, but they followed their motions onely in such things as did belong to their profession. *When* Apelles *had made any workes,* sayth *Plinie**, *he exposeth them in a place, where all that passed by might see them: hiding himselfe in the meane time behinde the picture, to hearken what faults were noted in his worke; preferring the common people, a most diligent Judge, before his owne judgement: and he is reported to have mended his worke upon the censure of a Shoo-maker, who blamed the Artificer for having made fewer latchets in the inside of one of the pantoffles then of the other. The Shoo-maker finding the worke the next day mended according to his advertisement, grew proud and began to find fault with the legge also. Whereupon* Apelles *could not containe himselfe any longer, but looking forth from behinde the picture, bid the Shoo-maker not meddle beyond the pantoffle: which saying of his became afterwards a Proverbe.*

* *Lib.* V. *Tuscul. quæst. vide quoque Ælianum lib.* ii, *var. hist. cap.* 1 *&* 6.

* *Lib.* xxxv, *cap.* 10.

CHAP.

CHAP. XIII.

THe publike felicitie of times muſt needs be put in among the cauſes of the advancement of theſe Arts, ſeeing it cannot be conceived how the heat of Emulation, the deſire of glory, the diligent care, and a great many more of the cauſes alledged could doe any good without this Felicitie of times: neither doe wee hold that the bliſſefulneſſe of the ancient times did principally conſiſt in that, that the wittes of men in thoſe times were more quicke and fertile then now they are; though ſome would have it ſo: *it is not to be doubted*, ſayth *Seneca**, *but that the world not yet decayed brought forth better things, and that men were then high-ſpirited, as being a freſh of-ſpring of the Gods.* *Sidonius Apollinaris* urgeth the ſame after a more peremptory manner; *the governour of times*, ſayth he*, *ſeemeth to have beſtowed the vertues of Arts moſt of all upon the ancient generations; which now having ſpent their pith and marrow by the age of a decaying world, bring forth very little that may be eſteemed admirable and memorable, and that in ſome few onely.* Theſe words of *Seneca* and *Sidonius* are, in our opinion, ſomewhat too harſh and able to kill the generous hope of emulating the ancients. The words of the Rhodian Embaſſadour are leſſe partiall and more comfortable; *wee make bold*, ſayth he*, *to maintaine a pious ſtrife with our anceſtors about every good Art and vertue.* The younger *Plinie* is alſo very reſolute in this point; *I am one of them*, ſayth he*, *that doe admire the ancients, and yet can I not finde in my heart to deſpiſe the wits of our age, as ſome uſe to doe: for Nature is not ſo much wearied and worne out, that ſhee ſhould now bring forth*

* *Epiſtolà* 90.

* *Lib.* VIII, *ep.* 6.

* *Apud Livium li.* XXXVII *ab v. c.*

* *Lib.* VI, *ep.* 21.

no praise-worthy thing. See also *Tacitus lib.*iii. *Annal. cap.* 55. *Lactantius de Orig. erroris, cap.* 8. *Galenus* in his Treatise, *That a good Physician must be a Philosopher also.* Other Authors go somewhat further, and study to give a reason why some are so apt to embrace that unprofitable opinion of the barrenness of our age. *There is a malicious humour in mankinde,* sayth one *, *by which wee doe alwayes praise things past, and loath things present.* *Paterculus* cometh neerer, when he sayth *, *Naturally we had rather praise things heard of, then seene. Wee entertaine things present, with envie; things absent, with veneration: seeing we doe thinke our selves overwhelmed by the one, and instructed by the other.* As wee may therefore upon good ground deny the wits of men to have been better in old times, so must wee for all this confesse that it was a great happinesse of the said ancient times that vertues did more abound in them then in the latter: for vertues being then more frequent, these Arts were then also more frequently used for the rewarding of vertues. *Surely, so it is,* sayth *Plinie* *, *Arts were overthrowne by idlenesse: and because there are no images of our mindes, the images of our bodies are also neglected.*

* *Autor dialogi de causis cor. eloquentiæ, cap.* 18.

* *Lib.* II, *histor.*

* *Lib.*xxxv, *cap.* 2.

§ 2. But to let this complaint alone, though never so just, we do understand here by the Publike felicitie of times nothing else but that stable tranquillitie of an unshaken peace the ancient Artificers enjoyed. *Peace is a gracefull mother of good Arts,* sayth *Cassiodorus* *. *Solinus* speaking of the peaceable times of the Emperour *Augustus*; *these times were most notable,* sayth he *, *seeing weapons ceased, and wits flourished in them: least all manner of vertuous workes should languish, the exercise of warre being intermitted.* The fatall stirres of Kingdomes and Republikes doe mightily dash that constancy of our mindes, whereby Arts are brought to perfe-

* *Variarum, lib.* 1.

* *Cap.* I, *Polyhist.*

ction.

ction. And how is it possible that any mortall man should follow any intended worke quietly, when besides the present calamities that afflict us alreadie, there seeme to hang more grievous mis-fortunes over our heads. *Beleeve me,* sayth *Ovid**, *Providence doth first of all forsake wretched men; and their means failing them, they remaine without any feeling or counsell.* The secure pleasantnesse of flourishing times doth on the contrary feed and encrease heat of Emulation, and desire of Glory: *the strife of a vertuous contention, and the earnest desire of glorie,* sayth *Tacitus**, *are passions incident onely to such men as live in prosperitie. Diodorus Siculus* confirmeth this point with a notable example; *Xerxes his expedition into Greece,* sayth he*, *by reason of the wonderfull greatnesse of his forces, did mightily terrifie the* Grecians, *who did thinke themselves of nothing so sure as of an utter ruine and a most miserable slaverie. But when, beyond the expectation of all men, there was made a fortunate end of the warre, the Greeke Nation being free'd from such a danger, obtained great glorie: yea every one of their Citie, grew so wealthy and rich, that all the world did wonder at such a sudden change of fortune: for Greece did for some fiftie yeares after that time prosper so much, that in those times all good Arts were very much advanced by reason of such plentie of riches; and many most famous Artificers; among whom* Phidias *was one, did augment the glorious esteeme of those times.* It appertaineth also to the Publike felicitie of the times when whole Countries are the better for the mis-fortune of some of their neighbour countries. *All manner of disciplines,* sayth *Athenæus**, *were renewed under* Ptolemæus *the seventh King of* Ægypt, *who was by the inhabitants of* Alexandria *truely and aptly called* Cacergetes: *for he, having cut the throats of many inhabitants of* Alexandria, *and having banished a number of them that were*

* *Lib.* IV, *de Ponto, Eleg.* 12.

* *Lib.* XV, *Annal. cap.* 16.

* *Lib.* XII.

* *Sub finem libri Quarti Deipnosoph.*

bred with his brother, filled all the Cities and Iles with Grammarians, Philosophers, Geometricians, Musicians, Painters, Schoolmasters, Physicians, and all other kinde of Artificers. These, to supply their wants, taught what they knew, and made many famous and excellent men.

CHAP. XIV.

THe private fortune of the Artificers themselves worthily challengeth the last place, seeing the divine gift of a prone and capable nature, the diligent care of parents and Masters, the feare of wholesome lawes, the earnestnesse of emulating, the simplicitie and sweetnesse of these Arts, with all what followeth, doe as yet require the private fortune of the Artificer: not such a fortune as ayded *Protogenes*, when he was about the picture of his dogge; and *Nealces*, when he was about the picture of his horse; but a Fortune which maketh the Artificer her only dearling, by putting him forth and bringing him acquainted with Kings and Princes, that by their means he may obtaine the good opinion of the world. *The time wherein every mans vertue sheweth it selfe, is very materiall*, sayth the elder *Plinie**. *For no man hath so excellent a wit as to make himselfe immediately knowne, unlesse he meeteth with matter, occasion, and avouchable commender*, sayth the younger *Plin. lib.* vi, *epist.* 23. Although the particular and private fortune of Artificers carrie here a great sway, yet doe wee not thinke that their whole fame dependeth meerely upon Fortune; seeing it is needfull

* *Lib.* VII, *nat. hist. cap.* 28.

needfull that an Artificer ſhould firſt open the doore of fame unto himſelfe, before he may looke for any preferment. *We doe not judge of Statuaries,* ſayth *Socrates* *, *making a conjecture of them by their owne words; but we beleeve that he ſhall make the reſt well, who formerly hath ſhewed his skill in ſome other workes of that nature.* *Corn. Celſus* urgeth the ſame; *No body will have his Picture drawne,* ſayth he *, *but by an Artificer that is approoved of by good experiments.*

* *Apud Xenophontem lib.* III *Apomnem.*

* *In Epiſtolâ ad C. Julium Calliſtum.*

§ 2. In thoſe Artificers that were commended for an equall force of Art, there did very often appeare an unequall power of Fortune, as *Vitruvius* prooveth by many inſtances. *Though Artificers,* ſayth he*, *make promiſe and vaunt of their skill, if they have not ſtore of money, if they be not known by the ancient renowne of their ſhoppes, if they want popular favour and eloquence, the induſtry of their ſtudies cannot gaine them ſo much authoritie as to make them be beleeved to know what they profeſſe to know. Wee finde this moſt of all in ancient Statuaries and Painters; ſeeing the memory of none of them could be durable, but of ſuch as were graced by commendation, and ſhewed ſome outward markes of dignitie. This was the caſe of* Myron, Polycletus, Phydias, Lyſippus, *and of others that gained a noble fame by means of their Art; ſeeing they got this credit by working for Kings, great Cities, and noble Citizens. Others on the contrarie which had no leſſe induſtrie, wit, and ſubtiltie, got no name at all, becauſe they wrought for ignoble and meane Citizens; and it was rather want of Fortune, then want of skill that did ſuppreſſe and obſcure their fame: ſuch were* Hellas Athenienſis, Chiron Corinthius, Myagrus Phocæus, Pharax Epheſius, Bedas Byzantius, *and many more. Some Painters alſo wanted Fortune, as* Ariſtomenes Thaſius, Polycles Atramitenus, Nicomachus, *and others, in whom there wanted neither induſtrie, ſtudie, nor cunning; but their*

* *In præfatione libri Tertii.*

owne povertie, and their bad fortune, that made them yeeld unto their competitors in a partially censured concertation, did hinder their dignitie. *Plinie* reporteth * that *Telephanes Phocæus* was lesse knowne by reason of the obscuritie of his ignoble dwelling place. The same Author doth also witnesse elsewhere * that such excellent workes of *Scopas* as might have made any other place famous, were hardly knowne at *Rome*, seeing a multitude of artificiall things did drowne there the glory of his workes. *The fame of diverse Artificers is somewhat obscure*, sayth *Plinie* againe*, *and the great number of so many rare workmen doth very often hinder the renown of the most excellent workes of some; seeing one alone cannot engrosse all the glorie, and so many cannot be named all at once.*

Lib. xxxiv cap. 8.

* Lib. xxxvi cap. 5.

* Lib. xxxvi cap. 5.

§ 3. Seeing then that many Artificers were not so much unlike one unto another in their Art as in their Fortune, it may seeme that there was a certaine kinde of ill-conceived opinion which did keepe downe some excellent Artificers, and that others on the contrary got credit and authoritie by reason of a loving and favourable opinion. *The vulgar sort of men*, sayth *Tullie**, *doth most commonly judge many things according to a fore-conceived opinion, & not according to truth:* see also *Ælianus var. hist. lib.* I, *cap.* 24. The works of *Zeuxis*, *Polycletus*, and *Phidias* were much holpen by the fore-conceived opinion of the great skill these Artificers had: see *Maximus Tyrius Dissertat.* xxxix. *The selfe-same passion of our sense*, sayth *Plutarch**, *doth not alike moove our minde, when it is not accompanied with an opinion that the worke is well and studiously performed.* See *Plutarch* himselfe in the sayd place, where, among many other things belonging to this present discourse, he bringeth in a merry tale of *Parmeno* his pigge.

* Pro Roscio comœdo.

* Sympos. probl. lib. v, quæst. 1.

THE

THE THIRD BOOKE.

THE ARGUMENT.

HAving considered alreadie how Phantasie did help and stirre up our first desire of imitating all manner of things, and how many other causes did mightily cherish and advance the sayd eagernesse of our forward natures, it followeth that wee should last of all propound how this same inclination rightly inflamed and ordered did attain to the height of a perfect and accomplished Art. The ancients observed in Picture these five principall points. Invention, or Historicall argument. Proportion, or Symmetrie. Colour, and therein Light and Shadow, as also Brightnesse and Darknesse. Motion or Life, and therein Action and Passion. Disposition, or an Oeconomicall placing

and ordering of the whole worke. The foure first were carefully observed in all sorts of Pictures, whether they did consist of one figure, or of many. Disposition alone was observed in Pictures that had many figures: seeing a piece wherein there doe meete many and severall figures shall be nothing else but a kinde of mingle-mangle or a darksome and dead confusion of disagreeing things, unlesse they receive light and life by a convenient and orderly disposition. Yet did not the ancients think that the perfection of Art consisted in a meete observing of these five points, except the whole worke did breath forth a certaine kinde of Grace proceeding out of a decent comelinesse of every point by it self, and out of a mutuall accord of all five. Wherefore wee could not but enter a little into the consideration of this same Grace: the rather because without a full understanding of this Grace, it is impossible that any man should examine the true force and value of these most fertile Arts aright. LIB.

Lib. III. Chap. I.

INvention doth juſtly challenge the firſt and principall place, ſeeing *no man, though he hath all his colours at hand*, ſayth *Seneca**, *can make a ſimilitude, unleſſe he be reſolved what to paint.* And whatſoever an Artificer worketh, *muſt, according to the opinion of* Zeno, *be dyed with the dye of ſenſe*, Quintil. I V, 2. *The picture of compleat harneſſe*, ſayth *Socrates**, *though it be delightfull, yet is it altogether unprofitable. Auſonius* ſpeaketh to the ſame purpoſe, *a painted fogge*, ſayth he*, *deligh-teth us no longer then it is ſeene.* Except it be ſuch a painted miſt as is deſcribed by the ſame *Auſonius* in another place*, where the Painter doth repreſent the dimme ſhade of helliſh blackneſſe by a painted miſt, and deſigneth in it how the ancient Ladies torment the crucified *Cupid* in hell for having diſhonoured them in the times of the Worthies. An Artificer therefore muſt propound unto himſelfe what he meaneth to imitate: the which in ſuch an infinite variety of things cannot be hard to a man that hath a ready Phantaſie: yea wee have good cauſe to feare that he ſhall rather looſe himſelfe, not knowing what to chooſe among ſo many moſt worthy things. *The thoughts of our minde can conceive the images of any thing*, ſayth *Tullie**. *Our thought can conceive*

* *Epiſt.* 71.

* *Apud Stobæum Serm. de Adulatione.*

* *Epiſt.* 17.

* *Edyllio* 6.

* *Lib.* I, *de Nat. Deorum.*

* *Auctor Rhet. ad Herentium, lib.* III.

conceive any Country, sayth another *, *and fashion in it such a situation of place as may best agree with our liking. Maximus Tyrius* presseth this same point somewhat neerer, when he maintaineth that Invention is proper and naturall unto the minde of man: see *Max. Tyrius Dissert.* xxviii. Although then a man, for as much as he is a man, cannot but be full of Invention; yet such men as have studied do excell in their Inventions. *Nothing is so fertile,* sayth *Tullie* *, *as those wits that are furnished with all manner of disciplines.*

* *In Bruto.*

§ 2. An Artificer for all that shall not follow the facilitie of a pleasing Invention so much, as to forget a judicious triall of his own abilitie: he is not onely to invent what he would paint, but he is also to consider his owne strength, whether he be able to compasse his Invention with his Art. *Whosoever weigheth his burden,* sayth *Martial* *, *can carry it. Plinie* giveth us an instance in *Pausias,* who repaired the walls sometimes painted by *Polygnotus,* and was esteemed to come farre short of *Polygnotus,* because he would prove masteries in another kinde of picture then his owne, *Plinie* xxxv, 11. Besides this same warinesse, there is another generall rule for our Invention propounded by *Tullie. We are to choose such things,* sayth he*, *as are most excellent for their greatnesse, chiefest for their noveltie, singular in their owne kinde: seeing small, usuall, and vulgar things, doe not deserve any admiration or praise.* Things passing great are placed first, seeing *it is certaine that vertue tempereth her courage according to the measure of the businesse in hand: shee is in small things so remisse and slacke, that shee doth hardly avoide the opinion of securitie; shee straineth her selfe somewhat more in things indifferently great: but when there are offered things that are great indeed, shee raiseth her selfe to the height of the work in hand,* sayth *Nazarius Panegyr. Constantino Aug. dicto.*

* *Lib.* XII, *Epigramm.* 100.

* *In Bruto.*

It

It goeth with Art, sayth another*, *as with the flame; which is maintained with good store of fewell, it is increased with stirring, and it waxeth cleerer with burning. The greatnesse of things addeth force to our wit, neither can any man make a famous and excellent worke, except he doe finde stuffe answerable to the worke intended. Aristoteles* the Philosopher therefore *wished* Protogenes *to paint the deeds of* Alexander *the Great, by reason of the eternitie of things*, sayth *Plinie* xxxv, 10. *Lysippus also made* Alexander *the great in many workes; beginning from his childhood*, Plinie xxxiv, 8. Things unusuall and commendable for their strangenesse were set up in the Theater of *Pompeius*; and it is remarkable what the same *Plinie* sayth of them; *Pompey the great*, sayth he*, *erected among the ornaments of his Theater such images as were of an admirable fame, and for this reason have the wits of great Artificers bestowed more labour upon them:* see *Plinie.* Things most exquisite in their kinde were represented in the seven and twentie Pictures *Verres* tooke out of the temple of *Minerva*; *the images of the Kings and tyrants of* Sicilie *were represented in them*, sayth *Tullie**, *neither did they delight the spectators onely for the Art of painting that was in them, but also for the commemoration of the men, and the remembrance of their countenance* And here it falleth out very often that some doings or sayings of great men suggest unto us in this Picture a readie way of Invention. So did *Galaton* paint the whole companie of Poëts round about *Homer*, as if they were most greedily sucking up the pure waters that flowed out of his streaming mouth: see *Ælian. var. hist.* XIII, 22. *Timotheus*, a most noble Generall of the *Athenians*, having done great deeds with very good successe, would not suffer any man to attribute the glory of such acts unto him, but he was wont to say that Fortune had a hand in it: the busie

* *Auctor dialogi de causis corr. eloquentiæ.*

* *Natur. hist. lib.* VII. *cap.* 3.

* *Lib.* IV, *in Verrem.*

wits therefore of some scoffing Painters made him sleeping in his pavillion, whilest Fortune standing at his head drew Cities to the net: see *Ælian. var. hist.* xiii, 43. *Suidas. Schol. vet. in Plutum Aristophanis.*

§ 3. But as there is alwayes some piece of historie in the Pictures of this nature, which maketh up the Invention, so doth a continued history affoord our Invention sufficient matter to work upon: provided onely that our Invention be not dry and barren, but rather aboundant, over-flowing, and more diffused then the present occasion seemeth to require: to the end our cheerefull minde having attempted something more licentiously, might range about, and offend rather in too much plentecusnesse, than languish and pine away for lacke of good matter. For what availeth, I pray you, Invention without matter? where shall it begin? whither shall it turne it selfe? the lively spirits of the Artificers disdaine to be so straightened: it is worse than death unto them to spend the strength of their wits about a spare and unprofitable argument. I doe not studie to induce any man to such an unadvised and temerary licentiousnesse, as useth to sollicite and to corrupt many brave and lively wits; but I doe hold that free and forward spirits are not to be restrained within the compasse of a narrow cariere, but that wee must rather give our Invention the full raines: for as mettled horses are best knowne by a spacious race; so must Artificers have an open field, as it were, to runne in, with a loose and unrestrained libertie, seeing the forwardnesse of this same most generous Art is weakened and broke when a man goeth about to contain it within the limits and bounds of a straight running-place. *You that meane to imitate*, sayth Horace*, *must not leap downe into a narrow and straight place, from whence shame or else the condition of the worke will not suffer*

*De Arte.

ſuffer you to come forth againe. Whatſoever doth ſuperabound, iſſueth out of a full breſt. But as there is an eaſie remedie for rankneſſe, ſo is there no labour can overcome barrenneſſe. *What may be cured by detraction*, ſayth *Seneca**, *is ever neerer unto health.* Reaſon ſhall make ſome waſte of the immoderatly exceſſive Invention, care ſhall file away ſomething, and the working it ſelfe will weare away ſomething: it is required onely, that there be ſomething which might be cut out and taken away; the which will be, if at the firſt we doe not make our plate ſo thinne as to breake it and to cut it quite thorough with engraving ſomewhat deep. It ſeemeth alſo that youthfull yeares for this very ſame reaſon are not inſtantly to be recalled to a ſober and ſevere law of Art, when by the luxurie of an unexperienced wit they delight themſelves in the plentifulneſſe of a rich and ſuperfluous Invention: there is more diſcretion, to uſe them with ſome indulgence. *Accius* a Tragike-Poët ſpeaketh very well to this purpoſe; *What falleth out in apples*, ſayth he *, *the ſame is alſo to be perceived in wittes, which being brought forth hard and ſharpe, grow afterwards ripe and pleaſing: but ſuch on the contrary as inſtantly waxe mellow and ſoft, having at the firſt ſome moiſtneſſe of ſavoury juyce, the ſame afterwards doe not grow ripe but rotten: there is therefore ſomething to be left in our wittes, which time and age muſt mitigate:* ſee alſo *Seneca Hippolyto, Actu* II, *Sce.* 2.

* *Lib.* IX. *Controv.* 2.

* *Apud Agell. noct. Attic.* XIII, 2.

§ 4. As for the things an Artificer ſhall judge to be worth his pains, he ſhall not onely invent them after the beſt way, but alſo after the eaſieſt way; ſeeing the higheſt force of inventing deſerveth no admiration, if an unluckie penſiveneſſe doth trouble and diſquiet the Artificer from the beginning to the end of his worke. A neat, and loftie, and copious Artificer hath ever round about him great ſtore of

Invention; he needs not beate his braines with irkesome studies; all standeth readie at his command. Whosoever climbeth, laboureth most of all about the nether part of the hill; in the meane time the ground he goeth on, groweth more rich and fertile: fruits unlaboured doe afterwards offer themselves, and all things spring up of their own accord; the which for all that doe wither away, if they are not gathered every day. Plentie for all that must have a meane, seeing nothing can be praise-worthy and wholsome without mediocritie; neatnesse likewise must have a manfull attire; and a high-stately Invention may not want judgement: so shall the invented things be great, and not overgreat; haughtie, not abrupt; full of force, not temerarie; severe, not sad; grave, not slow; lively, not luxurious; delectable, not dissolute; full, not puffed up; and so forth. It is ever the safest way to keepe in the middest, because the uttermost on either side is vicious. *Quintil.* xii, 10. The words of the younger *Pliny* are worth noting, as being most proper for this place; *a meane indeed is best*, sayth he*, *neither doth any man doubt of that: but he who doth lesse then the matter requireth, keepeth the meane as little as another who doth more. The one may be sayd to have exceeded the matter, the other on the contrary may be sayd not to have answered it to the full: both are too blame; but the one offendeth of weakenesse, the other of too much strength: which though it be no signe of a more polished, yet is it a marke of a greater wit.* As many therefore as doe lack that same confidence of a great spirit, grow instantly faint-hearted; they dare not raise their thoughts, but creepe along the ground; and, which is worst of all, they doe not so much as endeavour any thing, whilest they are afraid of every thing: *they embrace leanesse in stead of health; infirmity steppeth in the place of judgement*, sayth* *Quintilian*, and

* *Lib.* I, *Epist.* 20.

* *Lib.* II, *cap.* 4.

and whileſt they thinke it enough to be without vice, they fall into that ſame maine vice to lacke vertues.

The ſame Author ſaith in another place *, *Thoſe that are dry, raw boned, and bloudleſſe, uſe to cloake their imbecilitie by the moſt contrary appellation of ſoundneſſe: and becauſe they cannot endure the cleare beames of a quicke light, as of a bright Sunne-ſhine, they lie lurking under the ſhade of a great name.* Health procured by faſting & abſtinence was never eſteemed true and ſound. No more do Phyſitians approove of ſuch a health, ſaith one *, *as proceedeth out of the anxietie of our minde. It is not enough that a man be not ſicke; hee muſt be ſtrong and lively, and luſty. Yea, that man draweth neereſt unto infirmitie, who hath no other commendation but of his health.*

* *Li. xii. cap. 10.*

* *Auctor dial. de Cauſis corr. eloqu. cap. 23.*

§ 5. Seeing then that our invention muſt flow eaſily, and that nothing marreth the life and ſpirit of the invented things ſo much, as to force and ſtrain them to a fore-determined purpoſe, it can never or very ſeldom make any invention good and commodious, when wee doe very much and a great while perſiſt in forging and fitting the invention to what wee have propounded unto our ſelves. Much handling ſoileth things, and maketh them loſe their brightneſſe. The edge of our piercing wits is likewiſe turned and made blunt, by a ſuperfluous and unneceſſary toyle of paring and mincing the matter in hand. Beſides that, *The ſubtiltie it ſelfe*, as *Quintilian* ſpeaketh *, *doth conſume and bring to nought every thing which is cut too thinne.* It chanceth therefore very often, that *an extemporall and temerary boldneſſe bringeth along with it a ſingular delight*, ſaith another *, *for in our wits, as well as in our fields, though many things are carefully planted and laboured, yet uſe thoſe things to be more acceptable unto us which doe grow of their owne accord.*

* *Li. xii. c. 2.*

* *Auctor. dial. de cauſis corr. eloqu. c. 6*

cord. Philostratus giveth a fine reason, *When a man studieth to bring forth every thing by speculation*, sayth he *, *his minde is kept too much busie, and turned aside from the readinesse of inventing.* Since then too much study hindereth and quaileth that same ready forwardnesse of our mindes, wee hold them to bee best advised who content themselves with an invention when it is brought to the height of conceit, never tarrying so long about the worke till the heate of their spirits be cooled and gone. For, *whatsoever doth not adde something to the former*, sayth Quintilian *, *seemeth also to detract.* It is in the mean while a signe of small courage, to be troubled with every light occasion. And this same fear must needs stop the forwardnesse of our minde, *by withdrawing our thoughts from such things as are more considerable*, sayth the same Author *. He wondereth therefore at it in another place, that many do hang such a while about every particular, whilest they invent, whilest they weigh and consider the invented things, *The which though it were done with this intent*, sayth he *, *that they might ever make use of what is best, yet were this same infelicity very much to bee detested, by whose means the speedy course of our minde is pulled backe, and the heate of our thoughts is quenched with lingering and mistrustfulnesse.* So that somtimes it were better to entertaine extemporall thoughts, and to follow the first heate of our forward minde. *Do you not observe how brooks do most swiftly run from a fountaine, whereas they do but slowly creepe from a standing water? Whatsoever is in agitation is lively and quicke*, sayth Symmachus *, *whoso meaneth to direct the course of running horses, lesseneth it; and whoso studieth to make equall paces hindereth his owne speed*, sayth *Quintilian**. Even as Torches keep fire by a continuall shaking, and having let it go out, can hardly recover it; so is the heate of our

* *Lib.* 11. *de vitis Soph. in Aristide.*

* *Li.vi.ca.* 1.

* *Li.9. ca.*4.

* *Lib.viii, in procem.*

* *Lib.vii, Epist.* 60.

* *Li.ix.c.*4.

our invention preſerved by continuance, and it languiſheth by intermiſſion. For all manner of rightly conceived paſſions, as alſo the freſh images of things, run on ſtill without any ſtay, and doe very often not ſo much as expect our hand, neither do they offer themſelves in haſte again, being once delayd. But moſt of all, when that ſame infortunat finding of fault begins to interrupt our worke, it is impoſſible that the force of our hurled invention ſhould keepe her courſe, there will always appeare in it a certain kinde of inequalitie: and though every part were choſen never ſo wel, yet ſhall the whole invention rather ſeem to be compounded than continued. *Quint. x.* 7. Many a man hath often bin able to accompliſh the undertaken work, when he fell to it with his whole mind. The greateſt part of inuention conſiſteth in the force of our minde; ſeeing our minde muſt firſt of all be moved, our mind muſt conceive the images of things, our minde muſt in a manner bee transformed unto the nature of the conceived things, and *how much the more generous and haughty our mind is*, ſaith *Quintilian**, *it is ſtirred by ſo much the greater inſtruments: praiſe maketh it grow, forward endeavors adde an increaſe to it, and it loveth ever to buſie it ſelfe about ſome great matter.*

* *Li. i. ca. 2.*

§ 6. It isth en clear, That a good Artiſt may juſtly be eſteemed a wiſe man, not in ſuch a ſence onely as every tradeſman was antiently called wiſe*, but in regard of his invention, ſeeing therein is ſomething more than is conceived at the firſt. All arts and ſtudies muſt concurre to make up that ſame general well grounded knowledge, whereby we are fitted and prepared to produce a good invention: neither is it well poſſible that any man whoſoever hee bee, ſhould invent any thing worth our conſideration, unleſſe he have drunke in from his childehood all manner of good

* *Vide Didymum & Euſtath. ad verſ. 392. Iliad. o.*

good arts and sciences. *It is a signe of a dull wit*, sayth Tully *, *to run after little brookes, and not to visit the main fountaines of things, from whence all is derived.*

* *Li. ii. de Orat.*

A perfect and exactly handled invention must bud forth out of a great and well rooted fulnesse of learning: we must be conversant in all sorts of studies, all antiquitie must bee familiar unto us, but most of all the innumerable multitude of historicall and poëticall narrations: we must likewise be very wel acquainted with all such commotions of the mind as by nature are incident unto men: seeing the whole force of painting doth principally consist in them, and nothing beareth a greater sway in such a manifold varietie of pictures and statues.

Thus do we see how the ancients did after a more peculiar manner ascribe wisedome unto the better sort of Artificers, seeing none among all other liberall arts do require so many and so great helps of more inward and profound doctrine. I doe not speake heere but of an absolutely perfect art; *For when there is any question made about any art or facultie*, sayth Tully *, *the most absolute and perfect art is then ever meant.* It made *Euphranor* admirable, that he did excell in all other kinde of good studies, having withall wonderfull skill in painting and carving. *Quint. xii. 10. Pamphilus, Apelles* his master urged this point very much; for being not onely a most excellent painter, but also thorowly instructed in all kinde of Sciences, and chiefely in Arithmeticke and Geometry, hee was wont to avouch that the Art could not wel be perfected without any of these. *Pli. 35. 10.*

* *De Orat.*

§ 7. That Artificers have need of Geometry and the Opticks is proved by the following example. The Athenians intending to consecrate an excellent image of *Minerva* upon a high pillar, set *Phidias* and *Alcamenes* to work, meaning

ning to chuſe the better of the two. *Alcamenes* being nothing at all skilled in Geometry and in the Optickes, made the goddeſſe wonderfull faire to the eye of them that ſaw her hard by. *Phidias* on the contrary, as being ſufficiently instructed with al maner of arts, and eſpecially with Optick and Geometricall knowledges, did conſider that the whole ſhape of his image ſhould change according to the height of the appointed place, and therefore made her lips wide open, her noſe ſomewhat out of order, and all the reſt accordingly, by a certaine kinde of reſupination. When theſe two images were afterwards brought to light and compared, *Phidias* was in great danger to have been ſtoned by the whole multitude, untill the ſtatues were at length ſet on high. For *Alcamenes* his ſweet and diligent ſtrokes beeing drowned, and *Phidias* his diſ-figured and diſtorted hardneſſe being vaniſhed by the height of the place, made *Alcamenes* to be laughed at, and *Phidias* to bee much more eſteemed. See *Tzetzes Chiliad. xi, hiſt.* 381. and *Chil. viii, hiſt.* 193.

Amulius his *Minerva* ſeemeth alſo to have been made by the help of theſe Arts, and chiefly of the Optickes, for from what ſide ſoever a man looketh upon her, ſhe doth likewiſe looke upon him. *Plinie* xxxv, 10. There was in the Syrian goddeſſe her temple an image of *Juno*, which looketh upon you, if you ſtand full againſt it: if you goe from thence, it followeth you with her eyes: and if any other man looketh upon it from another place, he findeth the ſame: ſee *Lucian de Syriâ deâ.* The head of *Diana* is ſet up on high at *Chios*: *Bupalus* and *Anthermus* have made her after ſuch a manner, as to make them that enter into the temple thinke that ſhee frowneth, whereas they that goe out of the temple thinke by her lookes that ſhee is now appeaſed. *Plinie* xxxvi, 5.

That ſame *Hercules*, who in the temple of *Antonia* turneth his backe towards us, is thought to be of *Apelles* his hand: the picture (which is very difficult) doth rather ſhew his face, then promiſe it. *Plinie* xxxv, 10.

§ 8. Artificers are likewiſe taught by the example of *Nicon* not to contemne the knowledge of ſuch things as may ſeeme to be but of ſmall account in Nature: for when he had made in the porch at *Athens* called *Pœcile* a moſt rare and excellent picture of a horſe, yet was the whole worke diſgraced and laught at, becauſe he had made the lower eyelids hairie, contrary to the nature of that creature: ſee *Ælian. lib.* IV *de Animalib. cap.* 50. *Pollux Onomaſt. lib.* II. *Tzetzes Chiliad.* XII, *hiſt.* 427. And as we perceive here that all ſuch kinde of ignorance turneth to the diſcredit of the Artificer, ſo may we learne out of *Philoſtratus* * what a readie way of Invention the perfect knowledge of naturall things ſuggeſteth unto us: for the Painter being loath to ſpoyle the naturall beautie of a moſt pleaſant place with an Artificiall bridge, fetcheth a ſudden Invention out of the nature of Palme-trees: ſee *Philoſtratus* his deſcription of that and other Pictures. An Artificer therefore muſt be well acquainted with the nature of all things, but principally with the nature of man. *Whoſoever meaneth to doe any good with Painting*, ſayth the younger *Philoſtratus**, *muſt underſtand the nature of man thoroughly, and know how to expreſſe the markes of every one, his manner, guiſe, behaviour, in them alſo that ſay and doe nothing: he muſt diſcerne what force there is in the conſtitution of his cheekes, in the temperature of his eyes, in the caſting of his eye-browes. To be ſhort, he muſt obſerve all ſuch things as doe helpe a mans judgement. Whoſoever is well furniſhed with ſuch kinde of skill, ſhall queſtionleſſe excell and have good ſucceſſe in all manner of workes: he ſhall*

* *Iconum lib.* I, *in Paludib.*

* *In proœmio Iconum.*

not

not sticke, if need be, to paint a madde man, an angry man, a pensive man, a man that skippeth for joy, a man that goeth earnestly about any thing, a man deeply in love: in a word, he shall resemble all what is most fashionable and most proper for every one.

§ 9. No question then but an Artist must know all manner of naturall things perfectly: not that he is for a great while of time to buckle himselfe wholly to his studie, and to examine there in private the severall opinions of naturall and morall Philosophers about these affections and passions of man; nor yet that he is to trouble his braine with every curious Geometricall demonstration: for it sufficeth that he doe but learne by a daily observation how severall passions and affections of the minde doe alter the countenance of man. *Every commotion of the minde*, say th *Tullie* *, *hath a certaine countenance of his owne by nature.* To a learned and wise imitator every man is a booke: he converseth with all sorts of men, and when he observeth in any of them some notable commotions of the minde, he seemeth then to have watched such an opportunitie for his studie, that he might reade in their eyes and countenance the severall faces of anger, love, feare, hope, scorne, joy, confidence, and other perturbations of our minde. Yet shall he for all this, as his leisure serveth him, take in hand the writings of morall and naturall Philosophers, of Poëts, of Historians, of Mathematicians: for although morall and naturall Philosophie, Poësie, Historie, Geometrie, cannot make him a Painter, yet will these Sciences make him a more absolute Painter. Counterpoison and other remedies appointed for the cure of wounds and diseases, are compounded of many and very often contrary effects, and there is made out of severall things but one mixture, the which though it be not

* *Lib.* III, *de Oratore.*

like unto any of the ingredients, yet is there in it ſome peculiar force drawne out of every one of them. Bees likewiſe doe ſucke out of the juyce of ſeverall flowers ſuch a ſweet and pleaſing ſavour of honey, that all the wit of man is not able to imitate any ſuch thing: and why doe wee then wonder that Picture ſhould lacke the helpe of many Arts; which not being ſenſibly perceived in the worke, are for all that ſecretly felt, by tranſ-fuſing into the Picture a hidden force derived out of many Sciences? It may be objected here that many Painters have attained to a tolerable ſkill of Art, though they never medled with any of theſe Studies: it is moſt likely to be ſo; and it matters very little if wee doe grant it: ſeeing our diſcourſe is not about ordinary workmen, but wee doe rather ſpeake of ſuch men as are Painters indeed, that is, men of excellent wittes and great learning, to the perfiting of whom Nature and Studie ſeeme to have moſt lovingly conſpired.

§ 10. The ancient Artificers therefore as they had an excellent way of working, ſo had they by continuall obſervation a more excellent gift of conceiving the lively images of all manner of paſſions and affections: neither could their workes ever have beene graced with ſuch a rare expreſſion of paſſions, unleſſe they had wiſely obſerved the ſeverall effects of theſe naturall commotions that doe tranſport our minde, and alter the ordinary lookes of our countenance. *Zeuxis* painted *Penelope*, expreſſing in her picture the much commended modeſtie of her chaſte behaviour, *Plinie* xxxv, 9. *Timomachus* painted *Ajax*, as he was full of rage in the middeſt of his madde fitt. *Philoſtr. lib.* II, *de vitâ Apollonii, cap.* 10. *Silanion* made *Apollodorus*, who was a moſt cholericke man; neither was it the man onely he made

made of braſſe, but his frowardneſſe alſo. *Plinie* xxxiv, 8. *Protogenes* made *Philiſcus*, as he was in a deep and penſive ſtudie. *Plinie* xxxv, 10. *Praxiteles* made *Phryne* rejoycing, *Plin.* xxxiv, 8. *Parrhaſius* made a boy running for ſtrife in his armour. *Plinie* xxxv, 10. *Ariſtides* his *Anapauomenos* dieth for the love of his brother. *Plin.* xxxv, 10. That ſame *Bacchus* alſo in *Philoſtratus* his firſt booke of Images*, is knowne by the picture of love expreſſed in his face. Theſe examples do ſhew unto us what experience the ancient Artificers had in the properties of naturall paſſions and affections: the following doe furthermore proove that their Inventions did abound in all manner of wit and learning.

* *In Ariadne.*

§ 11. *Painters and Poëts, as two naturall brothers, have agree'd very well in their device*, ſayth *Latinus Pacatus**, *when they doe make Victorie with wings; ſeeing ſuch men as doe follow the ſucceſſefull courſe of proſperous Fortune, ſeeme rather to flie, then to runne.* And it is very proper that *Pacatus* doth aſcribe a brotherly neereneſſe and agreement unto them both; ſeeing what *Theophylactus Simocatus** ſayth of Poëts, that *the play of* Poëts *is full of all manner of wiſdome*; the ſame is averred alſo of Painters and Carvers. *I doe not uſe to view the ſtatues and images made by Art ſleepingly and ſlenderly*, ſayth *Ælian**: *Let this one among many examples ſerve for proofe: that never any* Painter *or* Carver *would attribute unto the* Muſes, *the daughters of* Jupiter, *unmeet and falſified ſhapes: neither was there ever any Artificer ſo void of ſenſe and reaſon, as to make them armed: inſinuating that the life of them who addict themſelves unto the* Muſes, *muſt be accompanied with quietneſſe, eaſe, and tranquillitie.* Wee have further proofe of this ſame wiſedome in the picture of the life of man, as it was invented by *Cebes*: the image of *Prodicus* his *Hercules* is of the ſame nature: and *Themiſtius** having followed

* *Panegyrico Theod. Aug. dicto.*

* *Epiſt.* 82.

* *Lib.* XIV. *var. hiſt. cap.* 37.

* *In orat. de Amicitiâ.*

lowed the ſteppes of that ſame Sophiſt, propoundeth unto us ſuch another image of true and fained friendſhip: ſee alſo in *Agellius* * a moſt lively image of Juſtice, ſet forth by *Chryſippus* with very ſevere and venerable colours of words. *Apelles* followed the directions of this wiſedome in his admirable picture of ſlandrous Calumnie. *Lyſippus* could never have made Occaſion as paſſing by, if his Invention had wanted the readie helpe of this ſame wiſedome. *Doe not you know*, ſayth *Heliodorus* *, *that Painters make a winged God of* Cupid, *to ſignifie the inconſtant fickleneſſe of them that are overcome by him:* ſee alſo *Xenophon lib.* I, *Apomnem. Theophyl. Simocatus epiſt.* 54. *Tzetzes Chiliad.* V, *hiſt.* 11. *Propertius lib.* II, *Eleg.* 10. Thouſand and thouſand examples of this wiſedome might be drawne out of ancient Authors; unleſſe wee did thinke that theſe few did ſufficiently ſhew, how the rareſt workes of Art have ever been derived out of the aboundant fountaine of this ſame wiſdome, and that *Apollonius* therfore had good reaſon to call Phantaſie, which is the mother of Invention, *a thing full of wiſedome:* ſee *Philoſtr. lib.* VI, *de vitâ Apollonii*, *cap.* 9.

* *Noct. Attic. lib.* XIV, *cap.* 4.

* *Lib.* IV, *Æthiop.*

§ 12. But if any man liſteth for all this to conſider the nature of this ſame wiſdome ſomewhat neerer, he ſhall find that, beſides what is ſayd alreadie, foure things are to be obſerved in the Invention: namely, Truth; Opportunitie; Diſcretion; and, which ariſeth out of theſe three, Magnificence. What concerneth the firſt, *Picture is ever moſt carefull of the truth*, ſayth *Philoſtratus** : and as *in hiſtorie he doth not leſſe ſeeme to deceive*, ſayth *Amm. Marcellinus* *, *who willingly and wittingly paſſeth by things done, then he who inventeth things that never were done*, ſo doth Picture in the expreſſing of the Truth obſerve theſe two rules: ſhee refuſeth to expreſſe what is not in nature, and loveth not to omit

* *Iconum lib.* I, *in Narciſſo.*

* *Lib.* xxix.

what

what is in nature. The first is urged by *Vitruvius*, *Let picture be an image*, sayth he, *of a thing that is, or at least can be, &c.* see the continuation of these words, together with the confirmation of this point, *lib.* I, *cap.* 3. § 12. The second rule is set downe by *Philostratus*, *those that doe not paint things as they fall out*, sayth he *, *are not true in their pictures*. Wee are here likewise to observe that the most famous ancient Painters did make greater account of truth, then of the pulcritude of their figures: and when the truth of the storie should be in danger by studying neatnesse too much, they had rather lose all then lose the truth of the argument. *Philostratus* when he speaketh of *Amphiaraus* his horses, *the sweating horses being all overlaid with a thinne kinde of dust*, sayth he *, *did seeme lesse faire, but yet truer*: passing well: for it was not possible to conceive these horses otherwise, seeing the hottest brunt of a most desperate conflict did require over-heated and fiercely enraged horses. But when there was no necessitie that forced them to observe in every small thing an accurate resemblance of truth, they did sometimes wisely neglect or sleightly passe over such properties of the true similitude as were not so materiall, and were likely to overthrow the pulchritude. *Such as doe paint faire and comely countenances, wherein there is some small blemish*, sayth *Plutarch**, *wee wish them not to leave it quite, nor accurately to expresse it: seeing the one maketh the image hard-favoured, the other unlike*. In things howsoever of greater consequence Truth was ever esteemed a maine cõmendation of Picture; and that upon very good ground. For as it is granted by all that Picture studieth to profit no lesse then to delight, it must needs follow that Truth is above all other things to be observed in Picture; seeing, as *Lucian** speaketh, *nothing can be profitable, but what proceedeth from truth*.

* *Iconum lib.* II, *in Venere.*

* *Iconum lib.* I, *in Amphiarao.*

* *In vitâ Cimonis.*

**De Conscrib. historiâ.*

§ 13.

§ 13. Opportunitie followeth: for as that ſtage-player is judged impertinent, who bringeth a tipſie dancer upon the Theater in the robes of a grave Senator; ſo is it ever expected that an Artificer ſhould wiſely obſerve in his works a convenient decency agreeing with the circumſtances of the preſent occaſion: neither is it without reaſon that *Philoſtratus* * ſpeaking of *wiſedome* and *occaſion*, nameth them *the chiefeſt points of Art.* The enamoured *Bacchus*, as he is deſcribed in the ſame Author, ſerveth for an example, *Bacchus his picture is knowne by the paſſion of love expreſſed in his face*, ſayth he *, *as for the bravery of his ſumptuous apparell wrought all over with flowers, as for the skins of fallow deere, as for the javelins wrapped about with ivie, all theſe things are throwne away, as being now out of ſeaſon.* The younger *Philoſtratus* likewiſe when he deſcriberh the picture of *Heſione*, that was to be devoured by a Sea-monſter, *the occaſion doth not permit*, ſayth he, *to make an accurate expreſſion of her beautie, ſeeing the feare of her life, and the agony of thoſe things ſhee ſaw before her eyes, as it did corrupt the flower of nature, ſo did it for all that leave unto the beholders ſufficient markes to conjecture her perfection by the things preſent.* Such another moſt ſweet and gracefull feare is noted in the picture of the diſtreſſed *Andromeda*, that ſtood now likewiſe readie to be torne a pieces: ſee *Achilles Tatius lib.* IV *de Clitophontis & Leucippes amorib.* Neither did the ancients onely obſerve what circumſtances were moſt proper for the preſent occaſion of their workes, but they did conſider alſo what place was fitteſt for them. *No pictures doe deſerve commendation*, ſayth *Vitruvius* *, *but ſuch as reſemble the truth; and though they are trimmed up by Art, yet may wee not inſtantly judge well of them, unleſſe wee doe finde that the things therein contained are not offenſive when they come to be tried by reaſoning.* Apaturius

* *Iconum lib.* I, *in Paludibus.*

* *Iconum lib.* I, *in Ariadne.*

* *Lib.* VII, *cap.* 5.

turius Alabandeus *made at* Tralleis *a ſcene with a neat hand, wherein he had made images inſtead of columnes, centaures alſo to upho'd the chapiters of the pillars, &c. He made moreover an upper-ſcene, wherein the ſeelings, the porches, the halfe-houſe-tops were diverſly adorned by the Painter. Wherefore when the ſtrange ſhew of this ſame ſcene drew the eyes of all men, and when all were readie to allow of it by a generall approbation; there did ſtep forth a certaine Mathematician, named* Licinius; *who ſayd, that the* Alabandeans *had the reputation of wiſe men in all manner of civill affaires, but that now they were judged unwiſe for a ſmall fault of undecency: ſeeing all the Statues in places of publike exerciſe, were Orators pleading; and thoſe in the market-place did hurle a great ſtone, run, or play at ball. The whole Citie therefore did beare the reproach of the unſeemly geſture which their Statues had contrary to the propertie of the places wherein they were erected: neither did* Apaturius *offer to anſwer for himſelfe, but having taken away the ſcene, he corrected and altered it according to truth.* Although now it may ſeeme eaſie to obſerve the decency of a convenient place, and that a reaſonable wit upon the leaſt warning may doe therein well enough; yet doth not the occaſion of the circumſtances, which are to be obſerved in painting, admit ſuch unchangeable rules and precepts of Art, as to tie all Maſters to them: but as in many other things, ſo moſt of all in the conſideration of this ſame occaſion, it falleth out very often that circumſtances are changed according to the place and time repreſented. *Counſell is a maine thing in the Artificer,* ſayth *Quintilian*, ſeeing it is turned and altered diverſly according to the occaſions of things.* The ſame Author ſayth againe in another place to the ſame purpoſe; *It ſufficeth me to affirme,* ſayth he*, *that counſell is the chiefeſt thing in our whole life; and that it is in vaine to teach other Arts*

* *Lib.* II, *cap.* 13.

* *Lib.* VI, *cap. ult.*

without it; yea that providence without doctrine is able to effect more, then doctrine without providence. Counsell also, in my opinion, doth not much differ from judgement; but that judgement busieth it selfe, about things that shew themselves; counsell, about things that lie hid and are not yet found out, or at least are doubtfull and uncertaine. The Art of painting requireth studious endeavours, assiduous exercitations, great experience, deepe wisedome, and a most readie counsell. Precepts in the meane while helpe the Art very much, if they doe propound unto us the right way, and not one usually beaten track onely: but when precepts doe faile, our wits must supply the rest, and we must warily consider what is decent and expedient. *Nealces was very wittie and subtill in the Art,* sayth *Plinie**, *for when he painted a sea-fight between the* Persians *and the* Ægyptians, *and would expresse that this fight was fought in the river* Nile, *whose water resembleth the sea, he declared by an historicall argument what he could not shew by Art: for he made an asse drinking upon the shoare, and a crocodile lying in waite to intrap him. Timanthes* also perceived that he was to cover something in his picture with the which he overcame *Colotes*, judging that some circumstances might not be shewed, or else that they could not be expressed as the matter did require: *for when in the sacrificing of* Iphigenia, *saith* Quintilian*, *he had painted* Calchas *sad,* Ulysses *sadder, and had attributed unto* Menelaus *the greatest sorrow Art could effect; having spent all his passions, and not finding how to expresse her fathers countenance worthily, he thought it good to cover his head, and to leave the apprehension of the fathers heavinesse to the consideration of the beholders. Plinie* doth mention the same picture, *Timanthes did abound in wit,* sayth he*, *that same* Iphigenia, *so much extolled by the Orators, as shee stood neere the altar readie to die,*

* *Lib.* xxxv, *cap.* 12.

* *Lib.* II, *cap.* 13.

* *Lib.* xxxv, *cap.* 10.

was

was his worke: for having painted all them that ſtood by full of griefe, eſpecially her uncle, when he had now conſumed the whole image of ſadneſſe, he covered her fathers face, not knowing how to ſhew it as it was fit. There are alſo other proofes of his wit: as namely a ſleeping Cyclops *in little: whoſe greatneſſe when he ſtudied to expreſſe, he painted ſome Satyrs hard by meaſuring his thumbe with the ſtalke of ſome kinde of hearbes. There is ever much more underſtood in his workes, then there is painted; and though the Art be great, yet doth his wit goe beyond the Art.*

§ 14. Diſcretion is here alſo a great point, but very often neglected by them that obſerve Truth and occaſion too much: for as in Tragedies, ſo likewiſe in Pictures, all things are not to be laid open before the eyes of the ſpectator. *Let not Medea,* ſayth *Horace*, murder her owne children in the preſence of the whole people: let not the villanous* Atreus *boile the fleſh of man openly.* There are doubtleſſe many things miſbecoming them that doe profeſſe a ſevere integritie of uncorrupt manners; ſo that an Artificer had better leave them out with the loſſe of ſome part of the ſtorie, then with the loſſe of modeſtie. *Lucian* calleth the picture of *Pylades* and *Oreſtes*, who ſlew *Clytemneſtra* and *Ægiſthus*, *a moſt juſt or diſcreet picture*, adding withall the reaſon of ſuch a new and unuſed denomination: *The Painter*, ſayth he*, *deviſed a grave courſe, for having but ſhewed the impious undertaking a farre off, and running over it as if it were alreadie done, he made the young men buſie with the ſlaughter of the adulterer:* ſee alſo the deſcription of *Timomachus* his *Medea*, as we find it in the Anthologie of Greeke Epigrammes, *lib.* IV, *cap.* 9. They doe likewiſe wrong this ſame Diſcretion very much, who by the wantonneſſe of their workes throw the ſpectators headlong downe into all manner of unlawfull and filthy

* *De Arte.*

* *De Domo.*

thy concupiſcences: and an Artificer is here alſo to take good heed that he do not loſe the authoritie of a good and diſcreet man, whileſt he ſtudieth to gaine the vaine and ſhamefull title of wit and waggerie: ſee *Propertius lib.* II, *Eleg.* 5. as alſo *Sidon. Apollinaris lib.* II, *Epiſt.* 2. *Though a man doe never ſo much put himſelfe in minde of continence*, ſayth *Achilles Tatius* *, *yet is he moſt commonly provoked by example to imitate the contrary, eſpecially if he meeteth with the example of one whom he eſteemeth to be better then he thinketh himſelfe to be: the authoritie of a better, turneth the ſhame of the offence into a moſt confident boldneſſe.* *Petronius Arbiter* affoordeth us an evident proofe of what wee have ſayd alreadie, when he bringeth in a luſtfull youth ſet all a fire upon the ſight of ſome pictures containing the rape of *Ganymedes*, the repulſe of an importunate *Naïs*, ſolliciting *Hylas*, *Apollo* his griefe for *Hyacinthus*, *Doth Love then enter into the heart of the Gods alſo?* ſayth he, and upon this ground he runneth on in his way. Love and Solitarineſſe, two bad and moſt forward counſellors, had brought *Chærea* farre enough, though the picture of *Danaë* had not inflamed him more: ſee *Terence* *: and *Donatus* maketh this obſervation upon it, *Terence ſheweth here philoſophically*, ſayth he, *what hurt the life of man receiveth by the fabulous tales forged by* Poëts, *when they do ſuggeſt examples of naughtineſſe unto them that are readie to offend* *. Wee may very well adde to theſe laſcivious pictures all ſuch kinde of drinking-cups as are eſteemed precious for the engravings of ſome infamous adulteries, *even as if drunkenneſſe were little able to kindle luſt*, ſayth *Plinie* *, *unleſſe wine ſhould be drunke in bawdie conceits, and drunkenneſſe ſhould be invited by the price of ſuch unlawfull contentments.* But of this abuſe of Art wee have ſpoken alreadie *lib. II, cap.* 8. in the beginning of that Chapter.

* *Lib.* I, *de Clitophontis & Leucippes amorib.*

* *Eun. Act.* III, *Sce.* 5.

* See *Clemens Alexandrinus in Protreptico*

* *Lib.* XIV, *cap.* 22.

§ 15.

§ 15. Magnificence doth ſhew it ſelfe in a well-conceived invention, and there is added a wonderfull great authoritie unto the worke, when Truth, Occaſion and Diſcretion are duly obſerved in it: for as the whole Art of painting is not much worth, unleſſe it be accompanied with much gravitie and doe containe all ſuch kinde of things as are full of grace and dignitie, ſo muſt ſhee make but a ſmall ſhew of elegancie, pleaſantneſſe, and too much laboured gayneſſe; ſeeing theſe things doe leave in the ſpectators a ſtrong ſuſpition of affectation, which doth rather leſſen then augment the authoritie of an Artificer: whoſoever on the contrary is unſkilfull and unexperienced in this moſt accurate Art, the ſame doth nothing elſe but build caſtles in the aire for feare of ſtooping to the ground. Such likewiſe as doe miſtruſt their owne wittes, ſtrive alwayes to blow and to lift themſelves up, even as weake and feeble perſons uſe to be extreame in their threatnings, and low men love to ſtand on tiptoes: though now a man upon this ſame overſtraining and forcing of his wit may ſeeme ſomtimes to obtaine the credit of a ſtrong Invention, even as an unbroken or untilled ground doth now and then bring forth goodly hearbs, yet doth he not avoide the greateſt danger there is in the Invention; ſeeing he is deſperate in his attempts: *from whence it ariſeth,* ſayth *Quintilian*, that he, who doth nothing but ſeeke what is exceſſive, may by chance light upon one or other loftie conceit, but that falleth out very ſeldome, and it cannot make amends for many other faults:* the things therefore proceeding from ſuch a vaine minde *ſeeme rather to ariſe out of a tumultuous diſtemper of troubled and turbulent phantaſies,* ſayth *Longinus*, then to be handled after a magnificent way: and if you examine every one of theſe things in a true light, what even now was terrible, ſhall by little and*

* *Lib.* 11, *cap.* 12.

* *De ſublimi oratione,* § 2.

little grow contemptible: so is it then much better forthwith to looke for a remedie, and not to suffer that our minde aspiring to greater matters should entertaine frivolous and ridiculously swelling conceits, in stead of a serious & haughtie Invention; and every Artificer must know, that *as our cattell being too full of grasse is cured by letting bloud*, sayth *Quintilian**, *and so returneth to such fodder as may be most proper for the preservation of their strength; that he likewise must lose some grease and part with his grosse humors if ever he meaneth to be healthfull and strong: otherwise that same vaine swelling will betray it selfe upon the first attempt of any true worke:* to the end then that wee should not mistake, it is worth our labour to observe out of *Longinus* an infallible marke of true magnificence. *That is great indeed*, sayth he*, *which doth still returne into our thoughts, which we can hardly or rather not at all put out of our minde, but the memorie of it sticketh close in us and will not be rubbed out: esteeme that also to be a most excellent and true magnificence, which is liked alwayes and by all men: for when all such men as differ in their studies, course of life, purposes, and ages, doe all agree in their opinion about one and the same thing, the judgement and approbation of so many diversly minded folks, must needs gain a constant and certaine estimation of the thing so much admired.* The yonger *Pliny* was likewise perswaded to hope well of the durableness of his workes, when he found that all men generally in all places did speake well of his writings. *It pleaseth me well*, sayth hee*, *that my bookes keepe the same favour far from home, which they have gotten in the city; and I begin to think them compleat enough, seeing several judgments in such diversity of countries judge alike of them.*

* *Li. II. c. 10*

*[1] *De sublimi orat. § 5.*

* *Li. ix. ep. 11.*

The reason now why Artificers are more or lesse addicted to follow this same magnificent way of art, proceedeth either

either out of their owne naturall inclination, or elſe out of a purpoſed reſolution agreeing with their nature. *Magnificent thoughts come by nature, and cannot be taught*, ſayth *Longinus* *, *yea, the onely art to attaine unto the ſame, is that Nature ſhould fit us to high conceited and lofty things.* And again § 7, *Great minded men are moſt of all given to entertain ſtately conceits.* It is then required here, *That an artificer bee of a magnanimous nature: if not, that he do at leaſt with a purpoſed reſolution follow after grave and marvellous things*, ſaith Dionyſ. Halicarnaſſ. *. It ſeemeth that Nature did diſpoſe *Nicophanes* to a high ſtrain of invention: Nicophanes was gallant and neat, ſayth *Pliny* *, *ſo that he did paint antient workes for the eternity of things: he had a moſt forward mind, and there are very few like him: he was moſt commended for the gorgeouſneſſe and gravitie of his art.* *Pyreicus* might likewiſe have gone a great deale higher, if his intent had not beene bent another way. Pyreicus *was in his art inferiour to none*, ſayth Pliny *, *but I doe not know whether hee ſpoyled himſelfe by a purpoſed reſolution: and though hee did delight in meane things, yet did he deſerve in them the greateſt praiſe: he painted Barbers and Coblers ſhops, aſſes, all maner of victuals, and ſuch like things, wherefore hee was called* Rhyparographus. *Theſe workes of his being wonderfull pleaſant, ſould better than the braveſt pieces of other maſters.*

* *de Sublimi orat.* § 2.

* *In Iſocr.*

* *Li.xxxv. cap.10.*

* *Li.xxxv. cap.10.*

Such artificers therefore as long to gaine an everlaſting fame muſt needs be of an exceeding great ſpirit, or at leaſt upon all occaſions entertaine great thoughts, and ſtately imaginations. But ſeeing our minde cannot well give it ſelf to this practiſe, unleſſe it be thorowly freed from all maner of ſordid and abject cares, it is altogether requiſite that we ſhould baniſh the ordinary and moſt cumberſome troubles about the neceſſities of our wretched life. *A cheerful mind poureth*

poureth forth a witty invention, sayth Cassiodorus in præfat. libri undecimi Variarum. *It is impossible that those*, sayth Longinus *, who busie the thoughts and studies of their whole life about vile and servile matters, *should bring forth any thing that might deserve the admiration of all ages.* See *Juvenal, Sat. 6.* and *T. Calphurnius Siculus, Eclog. iv.*

* *De sublimi orat.* § 7.

Protogenes was faine to wrestle a great while with want and povertie, ere that he could put himselfe forth and undertake greater matters. *He was very poore at the beginning* (saith Pliny *) *and followed his art with great earnestnesse: which was the reason that he was lesse fertile. Some doe thinke that he painted ships till he was fifty yeares of age.* Whosoever therefore would willingly meet with excellent and notable inventions, must not onely fill his unoccupied minde with all kinde of great and haughty conceits, but he is likewise to cherish these restlesse motions of his generous resolution, by emulating the better sort of antient writers. *When we do imitate the best authors*, sayth the younger Pliny *, *we doe inable our selves to finde the like.* Attentive reading and studying furnisheth us with a rich store of many and great matters, and teacheth us not onely to use them as they chance to meet us, but as it is fit. *Pericles* the great supporter of Art, and the onely patron of the incomparable *Phidias*, made wonderfull much of *Anaxagoras Clazomenius*, who having fully instructed him in the knowledge of naturall things, but of those especially that were above in the ayre and firmament, put in him the majestie and gravitie he shewed in all his sayings and doings: so that he grew by *Anaxagoras* his conversation, not onely to have a great minde and an eloquent tongue, without any affectation or grosse countrey termes; but hee accustomed himselfe likewise to a certaine modest countenance that scantly smiled; being

* *Lib. xxxv. cap. 10.*

* *Li. vii. ep. 9*

being very ſober in his gate, modeſt in his apparel, having a kinde of ſound in his voyce that he never loſt or altred, and was of very honeſt behaviour, never troubled in his talke for any thing that croſſed him; and many other ſuch like things, as all that ſaw and conſidered them in him, could but wonder at him. See *Plutarch* in *Pericles* his life. Seeing then that naturall philoſophy could effect ſo much in a ſtudious Prince, how ſhall not hiſtory and Poëſie do the ſame in an Artificer? Hiſtory, *the witneſſe of times, the light of truth, the life of memory, the ſchoole-miſtreſſe of our actions*, as *Tully* * tearmeth her, cannot but inſpire magnanimous thoughts into our breaſts, when ſhee placeth us upon her Theatre, that wee might ſee from thence the moſt profitable examples of ſo many ſage and valiant Captaines, that wee might ſtep in the middeſt of the conſultations which great men held about great matters, and chuſe out of al ages the moſt vertuous times and perſons to be acquainted with. Poëſie likewiſe, *being haughty and of a lofty ſtile*, as *Lucian* * ſpeaketh, is able to inlarge our conceits. Neither doe wee finde among the Antients any artificers more renowmed, than thoſe that drew their inventions out of excellent Poëts. *The ſpirit and weightineſſe of the matter*, ſayth Quintilian *, *the whole geſture of the affections, the decent comelines of perſons is drawne out of Poëts.* Demetrius Phalereus, Dionyſ. Halicarnaſſ. and Pliny, aſcribe unto *Phidias* a certaine kinde of accurate greatneſſe and worthy magnificence: and our conjecture ſhall not be vaine if we affirme, That hee fetched the chiefeſt ſtrength of his invention out of poëts: ſeeing hee himſelfe was not aſhamed to confeſſe, that his much admired *Elean Jupiter* was made after the image of *Jupiter* deſcribed in *Homer.* See *Valer. Maximus*, *lib. III. cap. 7. ex. ext. 4.* *Apelles* alſo when he painted *Diana* among the ſacrificing virgins, tooke his patterne out of the

* *De Orat.*

* *De conſcrib. hiſt.*

* *Lib. x, c. 1.*

same *Homer*. See *Pliny, lib. xxxv. ca. 10.*

It is likewise evident that *Timanthes*, whose wit all antient authors do so highly extoll, for that pretty shift he made in the picture of *Iphigenia*, did owe his invention unto *Euripides*; seeing this same wise Tragædian * bringeth in *Agamemnon* with a vaile before his eyes. *Praxiteles* when he made the statue of *Bacchus*, as it is reported in *Callistratus*, tooke his invention out of *Euripides*. The same *Callistratus* affirmeth likewise, That *Euripides* his description of the miserable *Medea*, was followed by all the artificers which meant to expresse the streits *Medea's* wavering minde was in when shee found her selfe distracted betweene compassion and revenge, standing now ready to save or to destroy. *Longinus* his words are worth noting: *Many are carried away by another mans spirit as by a divine inspiration,* sayth he *, *even as the report goeth, that* Pythia *the Priest of* Apollo *is suddenly surprised when she approcheth unto the trivet: where they say there is an abrupt hole in the ground, breathing forth a divine exhalation; and that the priest filled with this divine power, doth instantly prophecie by inspiration. Even so do we see, that from the loftinesse of the Antients there doe flow some little streames into the mindes of their imitators, so that they finde themselves compelled to follow their greatnesse for company, though else of their owne accord they are very little given to these enthusiasticall fits. Neither may this be called a theft, seeing it is but an expression of the bravest manners, devices, and works of the Antients. So is this same strife and contention for glory most worthy of praise and victory; yea it is glorious enough to be therein overcome by our predecessors.* Although now reading and study can doe much, yet shal that Artificer bring greater spirits to his worke, who beside the most profitable endeavours of an emulating vertue, associateth

* *In Iphigen. Aulidensi.*

* *De sublimi orat. § 2.*

acteth himselfe with *Apelles*, *Protogenes*, *Polycletus*, *Phidias*; not only considering with himselfe, what these noble soules if they were present, should do or else advise him to doe in the workes he taketh in hand; but propounding also unto himselfe, how they should censure his worke brought to an end. The feare of being disgraced, and the hope of an everlasting fame, encrease this same care in him, whilest an earnest desire to please doth still augment his prosperous endeauours. *Martial* felt some such thing when he sayth *, *If there is any thing in my bookes that deserveth approbation, the auditor hath suggested it unto me.* Hence it is that every artificer, though he loveth privacie and retyrednesse never so much whilest he is a doing, yet looketh he for a great conflux of eager and applauding spectators when the work is done: he scorneth to approve his laborious art to one spectator only. *A thing uppertaining to all*, sayth Symmachus*, *is never content with one witnesse.* And as we see, that a frequent auditorie was wont to inflame the Poëts; so shall an Artificer likewise receive great benefit by it, if he admitteth every day such men as doe deserve his respect. *For it is a rare thing*, sayth Quintilian*, *that any man should reverence his owne selfe.*

* *In Epist. ad Priscum præfixa lib. 12. Epigr.*

* *Li. 1. ep. 49*

* *Lib. x. c. 7.*

This conceived presence of antient, and the true presence of moderne masters will do us more good, if wee doe constantly beleeve, that the estimation of these present and following times dependeth on the judgement of those whom we make choice of for the reforming of our works. *It is impossible that hee should entertaine any abject and meane thoughts, who knoweth that all ages will speake of him*, sayth *Mamertinus*, Paneg. Juliano Imp. dicto. *Verily so it is*, saith Quintilian*, *they do inforce their mindes to great things, who account not only the present age, but the memory of all posterity,*

* *Lib. xii, c. 2.*

to be the ſpace of an honeſt life, and the race of their glory. Whoſoever therefore doth with an heroical minde conceive the true image of the glory that is to come, and looketh for a perpetuall and unchangeable fruit ariſing not out of a poor reward, but out of the contentment of his mind, delighting it ſelfe in the contemplation of Art, the ſame ſhall eaſily bee perſwaded to ſpend that time in framing magnificent Images and inventions, which others beſtow upon idle ſpectacles, uncertaine wanderings, waſtefull dice, unprofitable diſcourſes, a ſleepy drowſineſſe, and unſeaſonable banquets.

* *Li.* I. c. 12. *It is a ſingular gift of providence,* ſayth Quintilian *, *that honeſt things ſhould take us moſt of all.*

§ 16 Wee may therefore very well ceaſe to wonder, why there are now adays ſo few good artificers, ſeeing theſe arts conſiſt of all ſuch things as it is a great matter to excell in any one of them. So was it then a received cuſtome among the Antients that meant to obtaine the credit of abſolute Artiſts, not to make profeſſion of the Art, unleſſe they found themſelves wel prepared and ſufficiently furniſhed with all kinde of learning: whereas now every new beginner, that knoweth but how to fill his picture with ſeverall figures, and to trim up his lame invention with fine and glorious colours, thinketh himſelfe inſtantly to bee admitted into the deepeſt myſteries of ſuch a retyred and venerable art. Yet is this alwayes certaine, that a generous minde hateth vanitie, and that never any man was able to conceive or to bring forth any worthy thing, but ſuch as had great varietie of learning. The others on the contrary, for all their boaſting, never knew the true way to art, or at leaſt had not the courage to tread the known way. There is another ſort of men between the learned and unlearned, who being reaſonably wel acquainted with all the grounds

of

of common learning, make for all that a ſhew as if they did not care for it, hoping by this means to procure unto themſelves a greater opinion of induſtrie and wit, if they ſhould be thought to doe ſomething without the helpe of other Arts and Sciences; but it is an eaſie matter to finde them out; true learning diſdaineth to be hid; neither can they diſſemble ſo cunningly, but that here and there in their workes diverſe glorious markes of reverend antiquitie will peepe out. To let them therefore alone, wee doe rather wonder at their impudence who preſume to meddle with theſe grave and ſerious Arts, before they have taſted naturall and morall Philoſophie, Hiſtorie, Poëſie; not to ſpeak of the Mathematickes; for our moderne wits are ſo deeply plunged and drowned in their ſecure confidence, that they meane to doe well enough without the Mathematickes; yea the beſt of them are content with a ſuperficiall knowledg of ſuch uſefull Arts, not conſidering that a ſleight and careleſſe manner of ſtudying helpeth very little. What we would have take deepe root in our heart and become our owne, requireth aſſiduitie of ſtudie: there is alſo very great difference whether wee bring forth things of our owne, or make uſe of things borrowed; for as the things of our owne come forth with great eaſe, ſo doth the knowledge of many Arts and Sciences wonderfully adorne our works, though we did never intend any ſuch thing; neither doe the more learned onely perceive it, but the ruder ſort doth alſo very often feele it, when they doe commend the exquiſite labours of great Maſters upon the firſt ſight, as being forced to confeſſe that they are filled with all kindes of rare and profound learning. For as much then as a true Artificer muſt be thoroughly ſkilled in many Arts and Sciences, wee may ſee what our times are come to: profitable

learning is despised: necessary Arts are neglected: every one deemeth himselfe more wittie and judicious then the ancients: hence it is that the ordinary workes of our Artificers lacke nothing so much as Magnificence, being stuffed with the drosse of fillie and triviall Inventions.

The noble Art which was anciently waited upon by many and most worthy Sciences, is cut short, and having lost her ancient dignitie, is thrust out of doores without any attendance or any respect; yea shee is taught penuriously, and learned basely, being forced to seek her bread without any ingenuitie, after the manner of other sordide, mechanike, and mercenarie Arts. But why should indignation thus transport me? it is better to laugh them out; least they might thinke themselves to have obtained great matters, who by all their busie toile and labours foolishly mis-spent are come to such a height of felicitie as to make themselves to be laughed at. I rather congratulate those happie wits, who thus become Masters without paines or care: yet am I well assured that those who bring minds uncapable of great things, or not well prepared by studie, shall with their best endeavours effect nothing in this Art answerable to their faire hopes: but finding their soules barren both by nature and ill culture, must content themselves with the Inventions of other men, and employ their whole life in copying their workes, ayming at no other sufficiencie but to be able to draw after them by lines and rulings. In a manner courting the maide when they cannot obtaine the Mistresse, like *Penelopes* unhappie suitors. That which *Cicero* * speaketh of the Greeke Musicians, that those should blow a pipe which could not touch the lute, may fitly character these unworthy Painters, if these may be worthy of the name of Painters, or if this may be called painting, which

* *Pro Murænâ.*

high

high title properly belongeth to them, and to them onely, who are able to expresse whatsoever the minde of man can conceive, and dare exhibite it to publike judgement. The former without this perfection is of small worth or use, like a good sword rusted in the scabberd: to this all our instructions chiefly tend; to attaine this, no means but Art; all studie is to be applied to this; all practice must aime at this; this is the bond and but of Imitation; in this a man must spend his whole life; by this one Master out-goeth another; for this onely one Piece and way of painting is more excellent than another. But the neere coherence of this with the following discourse doth lead me too farre into the matter of Designe or Proportion, which is the subject of the next Chapter.

CHAP. II.

THe Argument being found, it followeth that an Artificer should observe in his Designe the rules of true Proportion: seeing no man beateth his braines to invent any thing, but that he meaneth to make some use of the matter invented. As for the Proportion that is to be observed here, severall Authors name it severally. *Philostratus* and other Authors call it by the names of Symmetrie, Analogie, Harmonie: the younger *Philostratus* therefore joyneth these three denominations together; *the wise men of old*, sayth he*, *doe seeme to me to have written many things about Symmetrie to be observed in Picture; setting in a manner lawes con-*

* *In proœmio Iconum.*

concerning the Analogie of every member and limbe; as though it were not enough excellently to expresse a motion conceived in their minde, if they did not also keepe their Harmonie within a measure agreeable to Nature, (for whatsoever is exorbitant from his kinde and without measure, Nature admitteth not) I say, to Nature rightly acting her motion. It appeareth then that the Greeke names of Symmetrie, Analogie, and Harmonie signifie the same thing; and yet is it not so evident what name the Latines have for it. *Symmetrie hath no Latine name,* sayth the elder *Plinie lib.* xxxiv, *cap.* 8. the younger *Plinie* for all that seemeth to expresse the force of this Greeke word by the names of *congruence* and *equalitie. If you did see a head or any member parted from his statue,* sayth he *, *it may be you should not be able to finde out by that the whole congruence and equalitie, yet should you be able to judge whether it be elegant and neate in it selfe. Suetonius* likewise when he speaketh of the Emperour *Augustus, he was of a low stature,* sayth he *, *but that his lowneſſe was hid by the fitneſſe and equalitie of his members, and it could not be perceived but when he was compared with a taller man that stood neere him.* And againe, when he speaketh of *Tiberius, as he was broad in the breſt and shoulders,* sayth he *, *so was there also in all his other members to the sole of his feet a certain equalitie and congruence. Tullie* calleth it *an agreement of parts* and *an apt composition of the members*; for when he doth speake of the great dignitie of man, *of all these things that are perceived by seeing,* sayth he *, *there is no other creature that is sensible of pulchritude, comelineſſe, and convenience of parts.* And againe, in the same place, *the pulchritude of the bodie draweth our eyes by an apt composition of the members, and delighteth us with nothing so much, as that all the parts agree among themselves with a certaine kinde of pleasantneſſe. Vitruvius* nameth

* *Lib.* II, *epist.* 5.

* *Cap.* 79.

* *Cap.* 68.

* *Lib.* I, *de Officiis.*

meth it almoſt every where *a commenſuration* or *commodulation*, and ſometimes alſo by another name. *Agellius* * calleth it *a naturall competence of all the members among themſelves*. The ſame writer ſayth in another place *, *Analogie is called in Latine by ſome Proportion*. *Quintilian* ſeemeth alſo to approve of the word Proportion; *Thoſe that goe neereſt to tranſlate the word Analogie into Latine*, ſayth he *, *call it Proportion*. *Seneca* thinketh it beſt to keepe the word Analogie, *Seeing the Latine Grammarians have enfranchized the word Analogie*, ſayth he *, *I am not of opinion that it is to be condemned and to be ſent backe to its owne Citie.*

* *Lib.* I. *Noct. Attic. cap.* 1.
* *Lib.* II, *Noct. Attic. cap.* 24.
* *Lib.* I, *cap.* 6.
* *Epiſt.* 120.

§ 2. Truely it is likely that Artificers have borrowed the words Analogie and Harmonie from that Proportion which is found in Arithmeticall numbers or in Muſicall concords: for Proportion is nothing elſe but a certain law or rule of numbers which Artificers follow. *Artificers, whoſe trade is to faſhion and to produce bodily figures*, ſayth S. *Auguſtine* *, *have in their Art certaine numbers and ideall perfections, by which they fit and ſquare their workes; and withdraw not their hands and tooles from the fabricating thereof, untill that which is outwardly faſhioned, compared to that internall light of number and perfection, be found as abſolute as is poſſible; and through the preſentation of the ſenſe without, pleaſe the judge within, ſeeing it conformable to his exemplarie and ſupernall numbers.* *Plutarch* alſo delivereth the very ſame in expreſſe words, ſaying *, *that which is beautifull is perfited by many as it were numbers diſpoſed together in one apt manner under a certaine Symmetrie and Harmonie: but that which is ill-favoured, quickly taketh his beginning from any one thing either wanting or unfitly redounding.* The Muſician *Mintanor* alſo, being induced by the neere band that is between Muſicke and Picture, ſeemeth to have intituled a

* *Lib.* II, *de Libero arbitrio, cap.* 16.
* *De Auditione.*

booke of the art of Musicke set out by him, *Chromatopœum*, or the composing of Musicke called *Chroma*, or colour, as *Fulgentius* * witnesseth. *Damascius* also in *Photius*, where he speaketh of *Jacob* the Physician, calleth some kinde of Musicke *Chromaticum*, that is, soft and elegant, and as it were decked with colours. It appeareth lastly out of *Pliny**, that Painters have taken from Musicians the words *tonus* and *harmoge*, and have transferred them into their owne Art. Wee see therefore, that not onely Musicians from Painters, but also contrariwise Painters from Musicians have borrowed termes of Art; and that for no other cause, but onely to shew that in both those Arts the same respect of that manifold Proportion, which consisteth in numbers, is had; as if one of them did stand in need of the other.

* *Lib.* I, *Mythолog.*

* *Lib.* xxxv, *cap.* 5.

§ 3. Wherefore seeing it is agreed upon of all that even every light consideration of numbers requireth a quicke and readie use of reason (for nothing sooner bewrayeth a weake and crazed understanding, then to labour, and hacke, and mistake in continuing and comparing numbers together) it is evident that this Analogie, wee speake of, needeth a judgement much more exact and sharpe; as having this scope, to worke out in one or other materiall the ideall perfection of the numbers conceived in our minde, and as neere as may be to expresse the wayes of artificiall and ingenious Nature. *By Symmetrie Art draweth neere unto Reason*, sayth *Philostratus in proœm. Iconum.* And by this affinitie between Symmetrie and right reason we may likewise see the truth of that which is written *Wisdome* XI, 21. that God almightie, the onely fountaine of true and uncorrupt reason, *hath disposed all things in measure, number, and weight:* so doth *Plutarch* * say, that the ancient Theologers, which were the first Philosophers, made the statues of

* *De animæ procreatione quæ in Timæo Platonis describitur sub finem libri.*

of their Gods with muſicall inſtruments in their hands; not as they were a harping or piping, but for that they judged no worke to be ſo agreeable unto the Gods as Harmonie and concent. Indeed God the maker and framer of the Univerſe hath in all his creatures imprinted plaine and evident footſteps of this moſt beautifull Harmonie, which all Artificers endeavour to follow; neither hath any Artificer without the carefull obſerving of this Symmetrie attained to any ſhew or ſhadow of that beauty, which by a due compoſition and agreement of all the parts among themſelves draweth and delighteth the eyes: and this is *that concinnitie of the bodie and due connexion of all the parts* Philoſtratus ſpeaketh of: *for one of the members being cut away from the reſt and alone by it ſelfe, hath nothing that any man ſhould eſteeme; but all of them mutually together doe accompliſh a perfect ſyſteme, being by their communion made into a bodie, and thereto incloſed all about with the band of Harmony*, as *Dionyſ. Longinus* ſpeaketh *de ſublimi orat.* § 35. *The beautie of the bodie*, ſayth *Stobæus* *, *is a Symmetrie of the parts referred one to another, and all to the whole.* Wherefore as the true pulchritude of naturall bodies is no where found, without this concinnitie of Harmonie; ſo the right imitation of them conſiſteth in the due obſervation of the ſame Proportion. *All the parts of a ſtatue ought to be beautifull*, ſayth *Socrates* in *Stobæus* *. *In coloſſie workes wee require not ſo much the beautie of every particular, but wee doe rather conſider the whole, whether it be well or no*, ſayth *Strabo lib.* I, *Geogr. We count thoſe imitations moſt of all ridiculous*, ſayth *Galen* *, *which keeping a likeneſſe in moſt of the parts, faile much in thoſe which are the principall.* The firſt and moſt exact obſervers of Symmetrie were *Parrhaſius*, *Polycletus*, and *Aſclepiodorus*. *Parrhaſius did firſt of all give Symmetrie unto picture.* Plin.

* *Heroic. in Proteſilao.*

* *Eclog. Ethic. cap.* 5.

* *Serm.* 1.

* *Lib.* I, *de uſu partium corporis humani.*

xxxv, 10. *Polycletus was a most diligent observer of Symmetrie*, Plin. xxxiv, 8. *Apelles was an admirer of Asclepiodorus for the Symmetrie observed in his workes*, Plin. xxx, 10.

§ 4. An Artificer therefore shall study most of all to attaine to an exact knowledge of the proportion of man, as it is in some kinde set downe by *Vitruvius, lib. III. Architect. cap.* 1. And out of a continuall observation of the most absolute bodies he shall likewise propound unto himselfe certaine generall and profitable notions, especially such as he findeth confirmed in antient good authors. *Seeing there are two sorts of pulchritude*, sayth Tully *, *the one consisting in sweetnesse, the other in dignitie. We are to know, that sweetnesse becommeth a woman; dignitie on the contrary is more proper for a man. This dignity is maintained by the goodnesse of colour, and colour is maintained by the exercise of our bodies.* And in this same consideration of sound and well complexioned bodies of lusty men, as on the one side he remembreth with an antient Writer *, That *a certaine kinde of swelling doth very often imitate a good constitution of the body*: so can hee not but avoid on the other side such a kind of raw-boned hardnesse as dis-figureth the bodies that otherwise might bee esteemed proportionable enough; *As there must be bones in the body, and as they must be tied together by their sinews, so are they for all that to be covered with flesh*, sayth Quintilian, in procemio libri primi. *That body of a man is onely faire*, sayth another *, *wherein the veins doe not appeare, and the bones cannot bee counted: but temperate and good bloud filleth up the members, and raiseth the muscles, covering also the sinewes with rednesse, and commending them with comelinesse.* In fair women he considereth the beauty of their face above all the rest. *That woman is not instantly counted faire*, saith Seneca *, *whose leg or arme deserveth to be praised: but whose whole face leaveth nothing in the other members that may seem admirable:*

* *Lib.* I *de Off.*

* *Auctor Rhetor. ad Herennium.*

* *Auctor dialogi de causis corruptæ eloquentiæ.*

* *Epist.* 33.

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unleſſe he will eſteeme that woman fairer, whoſe beautifull face is the leaſt part of the handſomeneſſe that ſheweth it ſelf in all the parts of her moſt abſolute body. *My Limone*, ſayth Ariſtænetus *, *though ſhe hath a face faire beyond Nature, yet putting off her cloathes ſhe ſeemeth not to have any faire face at all, in regard of the other excellencies that were concealed.* Statius Papinius deſcribeth the faire Parthenopæus, Atlanta's ſonne, even juſt after the ſame manner; *his limbes ſhewed themſelves*, ſayth he * *when he unbuckled his riding coat, the whole cheerfulneſſe of his members did lie open: his brave ſhoulders, his breſts that might very well be compared with his bare cheekes, yea the beautifull countenance of his viſage was drowned by the beauty of his body.* In other women, and chiefly in Virgins, he obſerveth with *Vitruvius* *, That *Virgins in regard of their tender age being made more tender limbed, receive handſomer effects in every thing that may be for their ornament.* Unleſſe hee liketh better of the courſe taken by Zeuxis, *who did indulge ſomething more unto the members of the body, thinking it more ſtately and more majeſticall. Some alſo are of opinion, that this ſame artificer followed* Homer *in this point, ſeeing he would have woman it ſelfe be of a ſtout and able ſhape*, Quintil. xii. 10. Zeuxis *is found greater in heads and joynts.* Pliny xxxv. 9. Euphranor *ſeemeth firſt to have made uſe of Symmetry: but he made the whole bodies ſmaller, the heads and joynts bigger.* Pliny xxxv. 11. *Statues, images, pictures*, ſayth the younger Pliny*, *the figures of men, of dumb creatures, trees alſo, being but comely, may be eſteemed much better for being great.*

* *Lib.* I, *Epiſt.* 3.

* *Lib.* VI, *Thebaid. v.* 570.

* *Lib.* IV, *cap.* 1.

* *Lib.* I, *ep.* 20.

§ 5. Go over the Chronicles of all ages, obſerve every one of them that have made profeſſion of theſe arts with good ſucces, and whitherſoever your minde and thoughts turne themſelves, you ſhall ever finde that ſuch artificers onely haue attained to a great and durable name, who bent their naturall curioſity to underſtand the true Symmetry of

the body of man: for beeing once by the assiduitie of this same study made thorowly acquainted with the compleateſt beauties, they endeavored to imitate and to expreſſe them with their art. Neither could it bee otherwiſe, but that this exerciſe having ingendred in their minds an Idæa of perfect beauty, their works likewiſe ſhould ſhew forth an accurate reſemblance of that proportion there is in nature. They drew therfore the firſt grounds of art out of the imitation of the faireſt bodies. *It is a moſt fooliſh thing in my opinion, that a man ſhould not ſtudy to imitate the beſt things*, ſayth the younger Pliny, lib. I. epiſt. 5. *The moſt famous ſtatuaries and painters*, ſayth Quintilian *, when they would caſt or paint well favoured bodies, *did never erre ſo groſſely, as to take one or other* Bagoas, *or* Megabyzus, *for a pattern of their worke: but rather that ſame* Doryphorus, *fit for warre and wreſtling, or elſe the bodies of ſuch warlike champions as they tooke to be truly handſome.* It ſeemeth that the inhabitants of Abdera had ſomething notable in their faces, for *Stephanus de Urbibus* *, witneſſeth, that the antient Painters were wont to draw a multitude of them. Many noble and renowmed Painters did in great troups reſort to *Laïs*, drawing for ſtrife the breſts and paps of her moſt beautifull body: yea *Apelles* made for this very reaſon wonderfull much of her, when ſhe was not yet growne to her full age. The ſame *Apelles* made alſo that ſame famous picture called *Venus Anadyomene*, after the example of *Phryne*, as ſhee, to celebrate *Neptunes* feaſt, went ſtarke naked into the ſea, with her haire hanging looſe down. See *Athenæus, lib. xiii, Deipnoſoph.* Although *Pliny* * affirmeth, that the ſaid *Venus* was made after *Campaſpe*, a Concubine of *Alexander* the Great.

*Clemens Alexandrinus** doth likewiſe relate, that the antient

* *Lib.* V, *cap.* 12.

* *In Abdera.*

* *Lib.* xxxv, *cap.* 10.

* *In Protreptico.*

ent painters ordinarily drew *Venus* in the likenes of *Phryne:* and that the antient Carvers also made the images of *Mercury* after the similitude of the goodly and handsome shape of *Alcibiades*. *Arnobius* * teacheth us, That *Praxiteles* his Cnydian *Venus* was made after *Cratina* the whore. Other artificers did runne to the strumpet *Theodota*. See *Xenophon, lib. iii. Apomnem.* See also *Aristænetus, lib. I. Epist.* 1. As it is then cleare, that the Antients for their imitation made choice of the rarest bodies, so did they for all that principally marke the face in them. For *though in our face & countenance there are not much more but ten parts*, saith Pliny *, *yet can we hardly among so many thousand men meet with two countenances like in all things*. And seeing that almost all the other parts of our bodies are most cõmonly smooth and plaine, the countenance alone hath great varietie in it, by reason of the inequalitie of divers parts in the face, as they do either rise or fall. *Our face is rough*, sayth Ammonius *, *becaus it is made up of unlike and unequall parts; the mouth, the nose, the eyes, and the rest, whereof some sticke out by their scituation, and some have a kinde of hollownesse.* Although this was not the onely reason why they spent their labour chiefely about the face, but also becaus they knew, that there is ever in the outward lineaments of our face an evident proof of our inward inclinations. *Painters making very small account of the other parts*, sayth Plutarch *, *take their main similitude from the countenance and such favour of the eyes wherein there are some marks of our manners and dispositions.* It is likewise to be observed here that they were at the first so nice in this same way of counterfeiting, that *they would not so much as suffer the Painter to erre for the best*, as the younger *Plinie* speaketh *lib.* IV, *epist.* 28. Their feare was that they should never hit the true similitude, if once they

* *Lib.* VI. *adversus gentes.*

* *Lib.* VII, *nat. hist. cap.* 1.

* *In Arist. decem Categ. rias.*

* *In Alexandro, circa initium.*

they ſhould beginne to flatter them they would reſemble. *Such as paint faire bodies*, ſayth *Eunapius* *, *when they will gratifie them they paint too much, overthrow and ſpoile the whole ſimilitude: ſwarving aſide as well from the patterne it ſelfe, as from the beautie.*

* *In Iamblicho.*

§ 6. After the moſt accurate Imitation of ſingular bodies, whereunto the ancient Artificers did accuſtome themſelves for a great while, they did not continue ſtill in the ſame way, but they went on to expreſſe by a more difficult workmanſhip ſuch an Idea of accompliſhed beautie as their former exerciſe had given them to conceive: neither did they trouble themſelves any more to ſet forth a lively ſimilitude of one or other particular though never ſo faire a bodie, but they ſtudied rather to produce a perfect pulchritude according to the true law and rule of Symmetrie; aſpiring ever to that ſame grace of comelineſſe and beautie, which as it cannot be found in any one particular bodie, ſo may it be gathered out of many bodies. *Painters, Carvers, and Statuaries*, ſayth *Galen* *, *doe paint, carve, and caſte the faireſt of every ſort: they expreſſe the faireſt man, horſe, oxe, lyon, conſidering alwayes what is moſt proportionable: this was the commendation of the ſtatue called* Polycletus his canon, *ſo named, becauſe all parts did therein agree one with another by an accurate Symmetrie:* ſee our firſt booke, *cap.* I, § 3, where wee doe ſpeake more at large of this point.

* *Lib.* I, *de Temperam.*

§ 7. Though now this courſe ſeemeth to have been taken by the ancient Artificers when they meane to ſhew the height & excellencie of their Art, yet did they not in theſe excellent and in other ordinary workes neglect Similitude: *it is exſpected that Statues reſemble a man*, ſayth *Longinus* *. *Neither may wee juſtly call it an image*, ſayth *Arnobius* *, *that doth not draw equall lines from his principall:* ſee alſo *Nazi-*

* *De ſublimi orat.* § 32.
* *Lib.* VI, *adverſus gentes.*

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anzene orat. IV *de Theologiâ: the reſemblance of Socrates ſet forth in a picture,* ſayth *Ammonius*, if it doth not expreſſe his bald head, his flat noſe, the ſtanding out of his eyes, may not be called a true image of Socrates.* Wee doe reade of *Apelles* that he made his pictures ſo like, that a phyſiognomer could as well by them as by the life foretell the houre of death: ſee *Plinie* XXXV, 10. And *Philoponus* affirmeth that a good Painter cannot but hit the ſimilitude of what he goeth about to expreſſe. *Monſters are very ſeldom engendred in mankinde,* ſayth he*, *becauſe man bringeth forth perfect creatures: for whatſoever can bring forth perfect creatures, doth ſeldome erre: even as the beſt Painters doe very ſeldome miſtake themſelves about the ſimilitude of the things imitated.*

* *In Ariſtot. de Interpret.*

* *In Lib.* IV. *Ariſtotelis de Generatione animalium.*

§ 8. The ancients therefore as they did not neglect Similitude, ſo did they for all that make more worke of Symmetrie: eſteeming Similitude to be the worke of Art, whereas Symmetrie proceeded out of ſome perfection in the Artificer ſurpaſſing Art: ſee *Maximus Tyrius Diſſertat.* XVI, where he doth moſt accurately diſtinguiſh theſe two things. It is reported alſo that *Zeuxis* painted a boy holding a cluſter of grapes; and when the grapes were ſo like that the birds came flying to them, it happened that one of them who were preſent ſayd that the birds did not thinke well of the picture; for that they never would have ventured to come ſo neere, if the boy had been like: yet doe they ſay that *Zeuxis* did put out the grapes, keeping what was better in the picture, and not what was more like: ſee *Seneca* the Rhetorician *lib.* X, *Controv.* 5. *Lyſippus and Praxiteles are eſteemed to come neereſt unto truth;* ſayth *Quintilian*, for Demetrius is blamed as being too curious in this point, and loveth Similitude more then pulchritude.* As for *Lyſippus*, *Plinie* giveth him this teſtimonie, that *he advanced the Art*

* *Lib.* XII, *cap.* 10.

of casting very much, by expressing the haire, by making the heads lesser then the ancients, the bodies also slenderer and drier, that the Statues might seeme taller. He was a most diligent observer of Symmetrie, changing the square Statues of the ancients by a new and unusuall way: and he was wont to say, that the ancients made men as they are, but that he made them as they seeme to be: see *Plinie* xxxiv, 8.

§ 9. As it is then cleare that Symmetrie was anciently esteemed to be the highest point of Art, so cannot we think it strange that the ancients did most of all delight in naked bodies, *which doe not hide what is faultie, and doe not sparingly set forth what is praise-worthie*, as the younger *Pliny* speaketh *lib.* III, *epist.* 6. *Nakednesse it selfe*, sayth *Lactantius* *, *doth wonderfully helpe pulchritude:* see *Aristænetus lib.* I. *epist.* 1. Yet among all others the Grecians did chiefly love naked and undisguised bodies, being loathe to hide Symmetrie, the chiefest commendation of their Art, with the ornaments of a lesse artificiall attire: *it is a Grecian custome, to apparell nothing; but the Roman and military way is to adde brest-plates*, sayth *Plinie* xxxiv, 5. *Apelles painted one of the Worthies naked, provoking Nature it selfe with this picture*, *Plinie* xxxv, 10. *Praxiteles* found a readie way to teach us what a maine difference there is between cloathed and uncloathed figures; *he made two statues of* Venus *and set them to sale both at one time and at one price*, sayth *Plinie* *, *the one being clad, was preferred by the inhabitants of* Cous *that had the first choosing, because they thought it more grave and honest to take the attired image: the* Gnidians *bought her that was left, there being a huge difference of fame: for* Praxiteles *made* Gnidus *famous with that same image. The whole case is opened, that the Goddesse might be seen from all parts; shee her selfe, as it is beleeved, liking the fact well enough; seeing the same admiration*

* *De opificio Dei, cap.* 7.

* *Lib.* xxxvi, *cap.* 5.

miration remaineth from what side soever you doe looke upon her. If therefore there was any thing in the ancient Statues and Pictures that did deserve commendation, it was questionlesse that same plainnesse and simplicitie of Nature observed by the ancients in their workes, and whosoever will but caste his eyes upon the ancient workes that are as yet remaining, *he shall see better things then ever he could meet withall in his reading*, sayth *Cassiodorus* *, *he shall behold fairer things then ever he could conceive; namely, Statues that doe keepe the markes of their authors; he shall view the veines expressed in brasse; the muscles swelling with a certaine kinde of straining; and a man so caste in severall similitudes, that he may rather seeme to be such by a naturall generation: he shall wonder that there is such a mettled fervencie in horses, as to make him beleeve by their wrinkled and round nostrills, by their shaking joynts, and their eares laid in their necke, that they would faine runne, though he knoweth well enough that it is against the nature of brasse to stirre at all.* * *Var.* vii, 15.

§ 10. Besides that same accuratnesse of Symmetry observed by the ancients in all their workes, wee doe find also that they were wont to proportion the base to their works, and their workes to the place they should be erected in. Of the first sayth *Plutarch* *, *poore Artificers when they doe put little Statues upon great bases, argue the smalnesse of their workes the more.* Of the second are these words of *Vitruvius* *, *Temples must have in every one of their members and parts a convenient proportion answerable to the whole magnitude.* That now by the name of *members* wee must understand here as well the consecrated Images and Statues as other parts of the sacred buildings, may be gathered out of *Arrianus* *, where he certifieth *Adrian* the Emperour that the statues of *Mercurie* and *Philesius* consecrated in the *Trapezuntian*

* *De Alexandri fortunâ aut virtute, lib.* II.

* *Lib.* III, *Archit. cap.* 1.

* *In ipso statim initio periplus ponti Euxini.*

pezuntian temple were too little for that same Church. *Apollodorus* the Architect, as it is reported in *Xiphilinus**, did likewise finde fault with the Images set up in the temple of *Venus* built by *Trajanus*, affirming that they were bigger then the proportion of such a building could suffer. *Strabo* doth in like manner observe that *Phidias* took good notice of this same Proportion, when he made *Jupiter Olympius* his statue sitting; for though the temple was large enough, yet did the image for all that in this posture almost touch the roofe of the building: so that it would have pierced the roofe and all, if he had made it standing upright: see *Strabo lib. VIII Geogr.* As it is then cleare that the ancients did fit their Statues and Images to the Churches wherein they were to set them up, so is it that the most accurate Masters did furthermore regard the altitude of the place ordained for their Statues: for as their standing place was appointed to be higher or lower, so made they them accordingly: whereof although we have set downe a notable example in the eight Section of our former Chapter, yet will it not be amisse to alledge here out of *Vitruvius* a sufficient reason of this practice of theirs. *By how much our sight climbeth higher*, sayth *Vitruvius**, *with so much the more difficultie doth it cut the thicknesse of the aire: and finding it selfe lost and weakened by the altitude, it doth report unto our senses an uncertaine quantitie of measures. The parts of Symmetries therfore stand continually in need of a proportionable supply, that the workes being set up in higher places, or else being of a colossie bignesse, might have a certaine proportion of magnitude.*

* *In Adriano.*

* *Lib.* III, *cap.* 3.

§ 11. As many as are well skilled in the perfect rules of Symmetrie, doe very often effect strange things by the vertue of this same skill. *Phidias*, as it is reported in *Lucian**, could

* *In Hermotimo.*

could tell upon the first sight of a Lyons claw, how big a Lyon he was to make to the proportion of that same claw. *Phlegon Trallianus* telleth us of such another artificiall conjecture, happily performed by *Pulcher*, a most excellent Geometrician, who lived in *Tiberius* the Emperour his times: see *Phlegon* himselfe *cap.* 13 & 14, *de Rebus mirabilibus*. The Ægyptian priests make likewise a relation out of their sacred Records, sayth *Diodorus Siculus**, that the most famous Statuaries *Telecles* and *Theodorus*, sonnes of *Rhœcus*, lived a great while with them, and that these two made the image of *Apollo Pythius* for the inhabitants of *Samos*: they report likewise that *Telecles* made one halfe of that statue in *Samos*, whilest *Theodorus* his brother made the other halfe at *Ephesus*, & that those halfes being brought together did agree so well as if the whole statue had been the workmanship of one and the same hand: they do moreover affirme that this manner of working was never practised among the Grecians, but that it was most frequently used of the Ægyptians; seeing they doe not esteeme the fashioning of a statue by the eye, as the Greekes use to doe, but when they goe in hand with the stones that are cut out and distributed in equall parts, they doe then take an exact Proportion from the highest to the lowest, and they doe expresse the whole Symmetrie by dividing the whole structure of the body of man into one and twentie parts. Wherfore when the Artificers are once agreed about the bignesse, and are now gone to severall places, yet doe they make their workes agree so well in magnitude, that the unusuall workmanship striketh the hearts of the beholders with an astonished admiration.

* *Sub finem libri primi.*

§ 12. Lineall picture in the meane time not yet being trimmed up with the varietie of pleasing colours, maketh

us after a moſt plaine way ſenſible of the great force there is in a meet and convenable Proportion. *I doe ſtretch out my hams*, ſayth *Horace**, *to ſee battels ſo painted with red chaulke or with a coale; even as if men did fight indeed and ſtirre their weapons, ſometimes bringing blowes, and ſometimes ſhunning them.* *Philoſtratus* cometh neerer, and openeth the nature and power of Lineall picture ſomewhat further; *Lineaments conſiſting in light and ſhadow without any colour*, ſayth he*; *deſerve the name of Picture: for we may not onely ſee in them the ſhape of the parties deſigned, but their intent alſo, whether it be ſhame or boldneſſe that poſſeſſeth them; and although theſe lines, being put together after a moſt ſimple manner, doe not repreſent any mixture of blood, nor expreſſe the flower of bright haire, and of a newly up-growing beard, yet doe they reſemble the ſimilitude of a tanie or a white man: yea if wee doe deſigne any one of the* Indians *in white lines, he ſhall for all that ſeeme to be blacke: ſeeing his flat noſe, his ſtanding haire, his plumpe cheekes, and a certaine kinde of dulneſſe about his eyes maketh all black and ſheweth him to be an* Indian *to every one that doth view him not fooliſhly.* Lineall picture therefore as it is the ground of all Imitation, ſo doth it repreſent unto us the firſt draught onely of what is further to be garniſhed with pleaſant and lively colours. Whence it is that many who have a deeper inſight in theſe Arts, delight themſelves as much in the contemplation of the firſt, ſecond, and third draughts which great Maſters made of their workes, as in the workes themſelves: neither is it any marvell that they ſhould be ſo much raviſhed with this contemplation, ſeeing they do not onely perceive in theſe naked and undiſguiſed lineaments what beautie and force there is in a good and proportionable deſigne, but they doe likewiſe ſee in them the very thoughts of the ſtudious Artificer, and how he did beſtirre his

* *Lib.* II, *Satyrâ* 7.

* *De vitâ Apollonii, lib.* II, *cap.* 10.

his judgment before he could resolve what to like and what to dislike. Those in the meane time who have sufficiently practised designing, may not content themselves with this exercise; seeing the practise of designing, though it be a great matter in it selfe, is nothing else but an entrance to some thing that is greater. The matchlesse collection of designes made by my Lord of *Arundell* serveth here for a sufficient proofe: seeing our Honourable Lord out of his noble and art-cherishing minde, doth at this present expose these jewells of art to the publike view in the Academie at *Arundell* house. *Our sight*, sayth *Plutarch* *, *is very much revived and fed with the most pleasant and flourishing colours*. And as it doth appeare by our former proofe that Lineall picture being done after the true rules of Proportion, may very well represent a lively resemblance of the thing delineated; yet can that same similitude not be compared with the perfections of a coloured picture. Thus after the consideration of Designe and Proportion, it followeth that we should proceed to Colour.

* *In Pericle.*

CHAP. III.

AN *Artificer handleth his instruments with ease*, sayth *Seneca* *, *the Master of a shippe knoweth how to turne the sterne: the Painter doth nimbly marke many and severall colours that are set before him to make a similitude, bestirring himselfe with a ready looke and a quicke hand between his wax and worke:* for as all the letters doe not concurre to the writing of

* *Epist.* 121.

of every name, but ſuch onely as are proper for it; ſo doth not the whole multitude of all colours meete to the making of a picture, but ſome part of them onely, and theſe not wildly ſcattered upon a boord, but well and orderly digeſted by a moſt accurate and judicious Art: *He is the beſt Painter*, ſayth *Greg. Nazianzene* *, *who expreſſeth in his picture true and breathing ſhapes; and not he, who vainly mixing many faire colours repreſenteth nothing elſe in his worke but a painted tempeſt.* Artificers therefore muſt thoroughly underſtand the nature and force of all colours: *it is impoſſible*, ſayth *Hermogenes* *, *to know or to practiſe the mixing of any thing rightly, unleſſe a man doth firſt underſtand every one of the things that are to be mixed: ſo muſt wee underſtand the nature of blacke and white, if wee doe ever meane to mixe a good browne colour aright.*

* *Carm.* X.

* *Lib.* I. *de Formis orat.*

§ 2. The Greeke Painters called this ſame mixing of colours with the name of *corruption*, as *Porphyrius* * witneſſeth. *Plutarch* likewiſe in his treatiſe wherein he diſputeth whether the *Athenians* were more famous in warre or peace, *Apollodorus*, ſayth he, *who firſt of all found the corruption and the way of expreſſing the ſhadow in colours, was an Athenian.* The ſame *Plutarch* doth in another place * ſet downe the reaſon of this denomination. And this is that ſame *comixtion or variegation* mentioned in *Lucian* *, whereby *the Art of Painting maketh images reſembling them ſhee doth imitate, having firſt by a moderate confuſion tempered diſcordant colours of painting, blacke, white, yellow, red*, as *Apuleius* * ſpeaketh. *Picture doth conſiſt in colouring*, ſayth *Philoſtratus* *, *neither doth ſhee reſt here, but undertaketh to performe greater matters with one colour, then any other Art is able to effect with diverſe meanes: ſhee doth ſhew the ſhadowes, ſhee obſerveth the diverſitie which is in the looke of a mad man, in a ſad or cheerfull counte-*

* *Lib.* IV. *de Abſtinentiâ.*

* *Sympoſ. problem.* VIII. 5.

* *In Imagin.*

* *De Mundo.*

* *In proœmio Iconum.*

countenance also. Those that cast in brasse cannot attaine to the least part of that vigorous force which is in the eye: but picture knoweth how to imitate a brown, gray, or black eye: she knoweth how to expresse the severall colours of golden, of ruddy and of bright flaxen haire, the colour of cloaths also and of armour. She knoweth how to represent Bed-chambers, houses, forrests, mountaines, fountaines, the aire at length, which incloseth all these things.

§ 3. It is then requisite that a Painter know *how to mixe his colours accurately*, as Lucian speaketh *, *how to apply them seasonably, and how to shadow the work conveniently.* Which canot be performed, unles there be prepared a good boord, or else a fit linnen cloath for his worke. Of what wood the boords used by the antient painters were made, is set downe in *Pliny, lib. xvi. Nat. hist. cap.* 39. about the beginning of that chapter. *Theophrast.* likewise, *hist. plant. lib.* 3. *cap.* 10. and *lib. v. cap.* 8. reckoneth up what sorts of wood did serve them for that use. But as they made alwaies choice of the wood they knew most proper for their work: so doth *Joannes Grammaticus* likewise teach us, That an artificer is to make good choice of the cloath he meaneth to paint on. *A writer purposing to write well*, sayth hee *, *doth sometimes come short of his intent, if he meeteth with sinking and blotting paper, or else with bad inke. This is also a Painters case, when the colours or the cloath he painteth on are unfit for his worke.*

* *In Zeuxide*

* *In Aristot. lib. II. nat. ausculr.*

§ 4. After that there are good colours, and a fit boord or cloath prepared for the worke, it followeth that an artificer, as the occasion shall require, observe these foure things, Light, Shadow, Obscuritie, Brightnesse, as *Plutarch* joyneth them all foure very fitly together. *Painters cause lightsome and bright things seeme*

more light some and bright, sayth he*, *when they doe place shadie and darke some things neer them.* This practise of theirs is a great helpe for the eye: *Our eye delighteth most in the brightest colour*, saith Maximus Tyrius*, *yet shal this pleasure be lessened very much, if you doe not put some brown colour neer it.* Yea, it doth helpe the beauty of the picture: *The most contrary colours agree very well about the composition of an excellent beauty*, sayth Philostratus*. *For this reason also is a blacke picture made upon a white ground*, saith *Joannes Grammaticus**, *as a white or golden picture on the contrary, is made upon a blacke ground. It is ever so, that contrary things are more apparant, being placed neer their contraries; whereas it is hard to discerne things like, placed among things of the same likenesse. Even as if you did paint white upon a white, and black upon a blacke ground. Whence it is that such as weare blacke cloathes cannot so well be discerned in the night time, as others that weare white cloathes. Those likewise who doe weare white cloaths in the day time, but especially in a cleare Sun-shine, cannot be knowne so distinctly.*

* de Discrim. adulator. & Amici.

* Dissertat. xxxv.

* Icon. li. II. in Centaur.

* In li. I. Meteor. Arist.

§ 5. Light is altogether requisite in picture, seeing there can bee no shadow without it. *Tertullian** therefore maketh it an assured marke of a poore and blockish painter, *to colour the shadow altogether without any light.* At the first, before the Art was raised to that height we do now admire in the Antients, there were none but single coloured pictures, called *Monochromata*; till *the art at length distinguishing her selfe*, sayth Pliny*, *found out Light and Shadow; the difference of colours by a mutuall course setting forth each others lightsomenesse.*

* Adverf. Hermog.

* Lib. xxxv. cap. 5.

§ 6. Shadow and Light hold so close together, that the one cannot subsist without the other. *Light is most of all commended in a picture by the shadow*, sayth the younger

Pliny.

Pliny *. Hence it is also, That *those who painted with single colours, made always some things rise, and some fall: els they could never have given unto every member his proper lines*, sayth Quintilian, lib. 11. Orat. instit. cap. 3. Artificers therfore use always to adde unto their workes some shadowes and deepnings, that those things which are inlightned in their pictures might seeme to sticke out the more, and to meet the eyes of the beholder. *Let upon the same superficiall bredth of any flat boord two parallell lines be drawn*, saith Dionys. Longinus *, *with the colours of shadow and Light, yet shall the ardent flagrancie of light sooneſt of all meet with our eyes, and seeme a great deale neerer. Nicias* the Athenian did most accurately observe Light and Shadows, taking alwaies special care that his pictures should bear outwards from the boord, *Pliny xxxv.* 11. *Zeuxis*, *Polygnotus*, and *Euphranor* studied very much to have their pictures commended for shadowing and breathing, as also for rising and falling. *Philostr. lib. II, de vita Apollonii, cap.* 9. *Apelles* painted *Alexander* as he held lightning in his hand: his fingers seeme to beare outwards, and the lightening seemeth to stand off from the boord. *Pliny xxxv.* 10. *Philostratus* observeth the same in the picture of an ivory *Venus: The goddesse will not seeme to be painted*, sayth he *, *she sticketh out so much as to make one thinke that it were an easie matter to take hold of her. Pausias* was the first who found out a picture which many afterwards imitated, none could attaine unto. *First, when he would shew the length of an Oxe, he painted him standing full opposite against us*, sayth Pliny *, *and not sidelong, making his length nevertheless to bee sufficiently understood. Afterwards, where all others do heighten the parts which are to rise, with white, tempering the colour with some mixture of black; he made the whole Oxe of a blacke colour, and gave the*

* *Lib. iii. epist.* 13.

* *De sublimi orat.* § 15.

* *Icon. li. II.*

* *Lib. xxxv. cap.* 11.

shadow a body out of it self: shewing by a most wonderfull Art, risings in smoothnesse, and continuitie in abruptnesse. As this was questionlesse an excellent piece of rare workmanship; so are we for all that to observe here, that an artificer sheweth his greatest skill in the picture of fitting figures. *Those that doe sit,* saith Philostratus *, *have many shadowes; and it doth bewray singular great wisedome in the Painter, that hee made the maid sitting.* The same Author expresseth this very same point more at large in another place: *It is easie to hit the shadowes of them that lie downe,* sayth he *, *or stand upright: and it requireth small wisdome to do it accurately. But the shadowes of* Atlas *go beyond all art: for the shadowes of him that stoopeth after this manner, though they fall one into another, yet do they not darken any of these things that should rise, but cause some light about the hollownesse of his belly.*

* *Icon. li. II. in Palæst.*

* *Ibid. in Antæus.*

§ 7. Obscuritie or darkenesse seemeth to be nothing else but the duskishnes of a deeper shadow; even as Brightnesse may bee sayd to bee nothing else but an intention of light. *For if you do put white and blacke upon the same superficiall breadth,* sayth Jo. Grammaticus *, *the white shall alwayes seeme to be neerer, and the blacke further off. The painters therefore knowing this, when they will make any thing seeme hollow, as a Well, a Cisterne, a Ditch, a cave, or any such like thing, they colour it with blacke or brown; and how much more they blacke them, their depth seemeth to be the greater: for whatsoever is extreame blacke, the same worketh in us an apprehension of a bottomlesse deepnesse. When on the contrary they will make any thing rise, as the brests of a maid, a streiched out hand, the feet of a horse, they lay on at both sides so much blacke or browne as will make those parts seeme to sticke out by reason of the hollownesse which is so neere.* The younger Philostratus giveth us an example in the picture of *Pyrrhus, The browne-*

* *In Lib. I. Meteor. Aristot.*

nesse

neſſe of the ditch, ſayth he, *is cunningly wrought by the Artificer, who intended by this meanes to ſignifie what deepeneſſe it had.*

§ 8. Brightnes is ſomtimes adhibited in a picture for neceſſary uſe, but always for ornament. Neceſſity doth require it in the picture of angels, precious ſtones, armour, flame, flowers, gold, and other things of that nature. *Greg. Naz.* ſpeaking of Angels, *The wearing of bright and gliſtering cloathes is proper unto the Angels when they appeare in bodily ſhapes*, ſayth he *, *to make that as I doe thinke, a true marke of their pure and undefiled nature.* Such a deſcription of Angels doe wee finde, *Matth. xxviii.* 3. and in many other places of the holy Scriptures. As for the picture of pretious ſtones, it may not be held true without the repreſentation of a bright burning and gliſtering luſtre. *The art of the painter*, ſayth Philoſtratus *, *is much to bee commended, for having round about applied all manner of moſt eſteemed pretious ſtones, he doth not imitate them by their colours, but by their brightneſſe: putting in them a certaine kind of thorow-ſhining light ſomeneſſe, which might ſerve for a pricke to ſtirre up our ſight, and to draw our eye.* Varro * doth likewiſe ſpeake of horſe-trappings and armour all over bright and gliſtering with pearles. Although this brightneſſe hath not onely place in ſuch armour as is in-layd with pearles, but alſo in all other kinde of armour which is kept neat, and duly cleanſed. *Take good care that the brightneſſe of my ſhield be clearer*, ſayth *Pyrgopolinices* a vaine-glorious ſouldier in *Plautus* *, *than the beames of the Sun in faire weather uſe to be; that the eyes of our enemies might be dazeled at the firſt encounter.* Yea this ſame brightneſſe of cleare-ſhining armour doth ſometimes wonderfully change his colours, after the manner of a Rainbow, the riſing parts gliſtering with the repercuſſion of

* *Orat. xxiii.*

* *Icon. li. II. in Venere.*

* *Hecatombe apud Non. in Margarit.*

* *Mil. glor. Act. I. ſcen. I.*

of a full and copious light; the falling parts on the contrary by little and little vaniſhing away unto the duſkiſhneſſe of a deeper ſhadow. See *Philoſtr. Iconum lib. I. in Amphione.* and *lib. II, in Palladis ortu.* See alſo *Caſſiod. Variarum V.* 1. Fire and flowers have likewiſe a certaine kinde of brightneſſe. *Flowers and flame have not a dul colour*, ſaith Ovid *, *but the brightneſſe of them both is able to carry away our eyes.* *Philoſtratus* alſo ſpeaking of the picture of gold, ſeemeth to require in it ſome ſuch kinde of cheerfull clearneſſe as maketh gold it ſelfe pleaſant to the heart and eie of the beholders: *The painter deſerveth to be admired for the painting of gold*, ſayth he *, *having wrought in it a certaine force to cheer up the heart, and withall to keepe the lively figures it had beene conſtrained to receive.* Obſerve here onely by the way, that *Philoſtratus* ſeemeth to ſpeake of a piece done after that ſame antient ſimplicity of art mentioned *lib. II. cap.* 6. ſo that in the picture of gold, the gold it ſelfe was not made by gilding over that part of the picture wherein ſome golden things were to bee repreſented, but by the moſt exact art of imitating gold it ſelfe in lively colours. Brightneſſe then, as it is neceſſarily required in the picture of ſuch like things, ſo is there in every kinde of picture ſome brightnes intermingled for ornament. And though a picture be never ſo much filled with all maner of choice and flouriſhing colours, yet can it hardly pleaſe the eye, unleſſe there appeare in it ſome bright ſpots tempting and rowſing our ſight with their ſudden, quicke, and flickering light. *Theſe ſhinings ſhew themſelves ceaſing ſwiftly even as a flaſh of lightning*, ſayth Philoſtratus, lib. I. de vitis Sophiſt. in Lolliano. *For it is impoſſible that theſe lights beeing frequent and continuall, ſhould not hinder one another*, ſayth Quintil. Orat. Inſtit. lib. xii. cap. 10. *You may perceive an unequality where*

* *Li. v. Faſt.*

* *Icon. lib. 2. in Themiſt.*

thoſe

thoſe things that ſticke out are notable. The height of one Tree is never wondred at, where the whole wood is growne up to the ſame height, ſayth Seneca, Epiſt. xxxiii. *Theſe lights therfore muſt not be like unto a flame,* as Quintil.* ſpeaketh, *but unto ſparks ſhining forth out of the ſmoke. Neither do they appear where the whole picture ſhineth, even as ſtars cannot be diſcerned in a Sun-ſhine. Such lights likewiſe as ſhew themſelves often and faintly, can never pleaſe the eye, as being only unequall and harſh, not attaining to that admiration heightned things do deſerve, and loſing the grace plaine things are commended for.* Seeing then that not onely the changeable varietie of theſe ornaments, but their raritie alſo is a good and readie means to avoid that loathſome facietie an uniforme picture cloyeth us withall, it behooveth an artificer here to admit the wholſome counſell of *Dionyſius Mileſius : We ought to taſt of hony,* ſayth he*, *With our fingers end: and not with the whole hand.* Corinna likewiſe, when ſhe perceived that *Pindarus* was immoderate in the ornaments of his poëſie, *We are to ſow with one hand only,* ſayd ſhe*, *and not with the whole Sacke.*

* *Orat. Inſt. li. viii, cap. 5.*

* *Apud Philoſtr. lib. I. de vitis Soph.*

* *Apud Plut. Bellone an pace clariores fuerint Athenienſes.*

§ 9. We learne then diſtinctly out of the former conſideration, That *nothing can be bright,* as Seneca ſpeaketh*, *without the mixture of light.* And that a good while after the invention of Light and Shadow, *there was added unto Picture a certaine kinde of brightneſſe,* ſayth Pliny *, *being an other thing than Light. This brightneſſe was named* Tonus, *becauſe it was ſomething between light and ſhadow. As for the commiſſures and tranſitions of colours, they were known by the name of* Harmoge. The word *Tonus* therefore ſeemeth to ſignifie an intention of light; namely, when one or other inlightned part of the picture becommeth more vigorouſly bright, by making that which before was eſteemed light-

* *Epiſt. 31.*

* *Lib. xxxv, cap. 5.*

ſome

ſome enough, ſerve for a ſhadow to what wee would have ſticke off more than the enlightned part it ſelfe. As for the word *Harmoge*, it ſeemeth to ſignifie nothing elſe but an unperceivable way of art, by which an artificer ſtealingly paſſeth over from one colour into another, with an inſenſible diſtinction. And here will it not bee amiſſe to obſerve an example or two of this ſame *Harmoge* as it is in nature. For when we behold how the ſea and sky doe meet in one thinne and miſty Horizontal ſtroke, both are moſt ſtrangely loſt and confounded in our eyes, neither are wee able to diſcerne where the one or other doth begin or end: water and aire, ſeverall and ſundry coloured elements, ſeeme to be all one at their meeting. See *Statius Papinius, li.5. Thebaid. verſ.* 493. Yet doth the Rain-bow miniſter to us a clearer proof of this ſame *Harmoge*, when ſhe beguileth our ſight with the ſcarſe diſtinguiſhed ſhadowes of melting, languiſhing, & leiſurely vaniſhing colors. *For although there doe ſhine a thouſand ſever all colours in the Rain-bow*, ſayth Ovid*, *their tranſition for all that deceiveth the eyes of the ſpectators; ſeeing her colors are all one where they touch, though farther off they are much different.*

* *Lib.vi. Metam.*

Boëthius expreſſeth the ſame. *When the Rain-bow appeareth in the clouds*, ſayth he*, *ſuch is the neighbourhood of colours, that there is no certaine end which diſtinguiſheth the one from the other: but we ſee that the red falleth away to a certaine kind of paleneſſe, and turneth it ſelfe by a continuall changing, into the next colour, there being no other colour in the middeſt to diſtinguiſh them both. The very ſame falleth out in muſicall concents, &c. Whoſoever looketh upon the rain-bow as conſiſting of one colour*, ſayth Marcus Byzantius*, *doth not know how to admire her enough; but whoſoever conſiders her as conſiſting of colors, wondreth much more.* Read *Tul. l.3. de nat. deor.*

* *Lib. ..ort. muſic. cap. 4.*

* *Lib. I. de vitis Soph.*

and

and *Plut. lib.* III. *ca.* 5, *de placitis philos.* Let me now apply this same obſervation of Natures admirable ſkill unto my preſent purpoſe, by ſhewing a few examples of Arts no leſſe admirable imitation: the proofe is obvious in every good picture. So doth *Ovid* in the place alleadged above commend *Arachne* moſt of all for obſerving this vertue. *Philoſtratus Iconum lib.* II, *Chiron is painted*, ſayth he *, *after the manner of a Centaure: though it be no great wonder to joyne a horſe with a man; but to joyne and to unite them ſo cunningly as to impart unto them both the ſame beginning and ending, yea to beguile the eyes which goe about to know where the man parteth with the horſe, is in my opinion the worke of an excellent Painter. Lucian* likewiſe ſpeaketh very much to the ſame purpoſe: *The mixture and harmoge of the bodies*, ſayth he *, *for as much as the horſe is joyned and bound up with the woman, is not done all at once; but gently; and turneth from the one into the other as by a quiet and inſenſible induction, deceiving the eye with a ſtrange ſtealth of change.*

* *In Achillis educatione.*

* *In Zeuxide.*

§ 10. Beſides this ſame Harmoge, which draweth different colours into one by an orderly and pleaſant confuſion, it is furthermore requiſite that an Artiſt ſhould take ſpeciall care about the extreame or uttermoſt lines; ſeeing it was ever held one of the greateſt excellencies in theſe Arts that the unreſtrained extremities of the figures reſembled in the worke ſhould be drawne ſo lightly and ſo ſweetly as to repreſent unto us things we doe not ſee: neither can it be otherwiſe but our eye will alwayes beleeve that behind the figures there is ſomething more to be ſeene then it ſeeth, when the lineaments that doe circumſcribe, compaſſe, or include the images are ſo thinne and fine as to vaniſh by little and little, and to conveigh themſelves quite away out of our ſight. *All Maſters doe confeſſe*, ſayth *Plinie* *, *that* Parrhaſius

* *Lib.* XXXV, *cap.* 10.

rhasius *his chiefe glorie was in the uttermost lines, and that indeed is the highest subtiltie in Picture: for although it require great skill to paint the bodie and middlemost parts of figures, yet are there many that got credit by it. To make the extremities of bodies and handsomly to shut up the measure of an ending picture, is seldome found in the greatest succesſe of Art; seeing the extremitie ought to compasse her selfe about, ending with a promise of other things behinde, and setting forth also what shee concealeth.* Parrhasius *for all that being compared with himselfe seemeth to come short in the expression of the middlemost bodies.* The following words of *Petronius* urge the same,

* *In Satyrico.* *I came into a gallery,* sayth he *, *much to be wondered at for sever all sorts of pictures. I saw there* Zeuxis *his hand, which as yet had escaped the injuries of age: as for* Apelles *his picture, which was knowne among the* Grecians *by the name* Monocnemos, *I did not sticke to adore it: for the extremities of the images were with such a wonderfull subtiltie cut off after the similitude, that you could not but thinke it to be a picture of the spirits and soules it selfe.* Seeing then that *Petronius* and *Plinie* doe urge such a singular subtiltie in the uttermost lines of an exact and absolute picture, wee may very well suspect that they did anciently in these extremities of images require certaine lines approching neere to the subtiltie of the imaginarie Geometricall lines; which are nothing else but a length without breadth. *That it is not an idle fancy of our brain,* sayth *Ammonius**, *that there should be a longitude without latitude, but that such a thing is in Nature, the partings betweene enlightened and shadowed places doe manifestly shew: for when it chanceth that the Sunne casting his beames upon a wall enlighteneth but some part of the same, the partition betweene the enlightened and shadowed place must needs be a longitude without latitude: for if it hath any latitude, it must needs*

* *In Aristotelis prædicam.*

needs be either enlightened or elſe ſhadowed with the reſt; ſeeing nothing can be conceived betweene theſe two: and if it be enlightened, it is to be put to the enlightened part: if on the contrary it be ſhadowed, it is to be added to the ſhadowed part: but now there is a line manifeſtly to be ſeene in the middeſt, which by her length doth onely diſtinguiſh the enlightened part from the ſhadowed: and if theſe parts are diſtinguiſhed one from another, there muſt of neceſſitie be ſomething beſides them that diſtinguiſheth, which as it ſhall not be enlightened nor ſhadowed, ſo ſhall it conſequently be without any breadth. Whoſoever therefore doth but ſlenderly underſtand how much a neat and delicate picture abhorreth all maner of groſſe & courſe lines, the ſame ſhall eaſily be perſwaded to conceive well of thoſe extreame lines that come ſomething neere the Geometricall: neither ſhall he be very much deceived who gueſſeth that this was the maine reaſon why the ancients ſtudied with ſuch an induſtrious care to draw all manner of lines in colours with a light & eaſie hand. We ſhewed above, *lib.* II, *cap.* XI, § 1, that this was *Apelles* his daily practice, and that afterwards it grew to be the higheſt point wherein *Apelles* and *Protogenes* made triall of their art.

§ 11. Wee have ſeene how good pictures by a due obſervation of Light and Shadow muſt have convenient riſings and fallings, and how preciſe an Artificer ought to be in drawing the uttermoſt lines of his figures with an incomprehenſible ſubtiltie: it is left onely that the true and naturall colour of well-complexioned bodies doe ſhew it ſelfe every where in his picture, ſeeing without it there cannot be any beautie. *Beautie is a Symmetrie of the limbes and other parts*, ſayth *Hermogenes* *, *accompanied with the goodneſſe of colour.* All bodies both of men and women ſhall ſeeme comelier if they doe not ſhew their rawboned joynts deſtitute

* *Lib.* I. *de Formis orationis. Clemens Alexandr. lib.* III. *Pædag. cap.* 11.

tute of flesh, but if all the limbes moderatly swelling are graced with the true and lively colour of pure and wholesome bloud: *The dignitie belonging to a man must be stout and uncorrupted; it cannot abide an effeminate smoothnesse, nor such a colour as is procured by choice painting; seeing bloud and strength must make it goodly and faire,* sayth *Quintilian* VIII, 3. *It is a singular help to the perfection of beautie,* sayth *Lucian**, *that colour be applied according to the occasion of every limbe. What is to be blacke, let it be exquisitly blacke; and whersoever whitenesse is required, let there be a pure white: yet so, that the flower of rednesse be alwayes intermingled.* And againe in the same place, *the body must not be too white, but somewhat overspred with bloud: for such a colour doth the Master-painter* Homer *attribute unto* Menelaus *his thighs, when he fetcheth his resemblance from iworie which is gently dyed in purple: such be the whole bodie.* Give me then a piece of work wherein this vertue is added to the former, and I shall be bold to say of that picture what *Tullie* sayth of *Apelles* his *Venus: in the Venus at Coos,* sayth he*, *it is not a bodie you see, but something in the likenesse of a body: neither is that same red which spreadeth it self and mixeth it selfe among the white, bloud, but a certaine similitude of bloud.* The Poëts doe every where abound with severall expressions of this mixture of bloud, and it were an endlesse worke to relate them all. *Ausonius* his description of *Bissula* may serve in stead of many others, as being able to worke in us the impression of an excellently tempered complexion. *Bissula cannot be imitated with any colour of painting,* sayth he*, *her naturall gracefulnesse will not yeeld unto an art which doth but counterfeite. Arsenicke and Ceruse may peradventure resemble other maids: no hand knoweth the temper of such a countenance. Goe to then, Painter, confound red roses with good store of lillies, and what*

* *In Imagin.*

* *Lib.* I, *de naturâ deorum.*

* *Idyllio* vii.

reflexion

reflexion the aire taketh of them, let that be the colour of her face.

§ 12. Theſe are the moſt obſervable things in colour, and it is no great marvell that pictures graced with theſe perfections ſhould take our eyes after a ſtrange and unuſuall manner. *Colour mooveth us more in pictures*, ſayth *Plutarch**, *then a ſimple delineation; and that becauſe of the neere reſemblance of man it hath together with a certaine aptneſſe to deceive:* for although there be ſometimes in lineall pictures, according to our former diſcourſe, a deceitfull ſimilitude of Life and Motion, and that ſtatues very often may ſeeme to live and breath; coloured pictures for all that, as they ſhew a more lively force in the ſeverall effects and properties of life and ſpirit, ſo doe they moſt commonly raviſh our ſight with the bewitching pleaſure of delightſome and ſtately ornaments. A diſcreet and warie moderation therefore, as it hath place in all other things, may not be forgotten here; ſeeing *the condition of an ornament conſiſteth not in it ſelfe, but in the things adorned; to which if it be not accommodate, it ſhall be ſo farre from illuſtrating them, that it ſhall rather deſtroy them and turne the whole force of things to the contrary.* Quintil. XI, 1. *Long garments are odious in a little bodie*, ſayth *Symmachus**, *that garment is decently put on, which doth not ſweep the duſt, and is not trampled upon for hanging too much upon the ground. Apelles*, who was wont to be very moderate in all things that concerned the Art, becauſe he would not offend the eyes of the ſpectators with too much cheerefulneſſe of gay and flouriſhing colours, did by an inimitable invention anoint his finiſhed workes with ſuch a thinne kinde of inke or verniſh, that it did not onely breake and darken the cleareneſſe of the glaring colours, but it did likewiſe preſerve them from duſt and filth,

* *De Poetis audiendis.*

* *Lib.* III, *epiſt.* 10.

neither could it bee perceived but hard by. *Hee had great reason to doe so,* sayth *Pliny**, *least the clearenesse of colours might offend their eyes that should look vpon them afarre off, as thorow an Arabian glasse stone: studying also by the same means secretly to adde a certain kinde of austerity unto the two bright and flourishing colours.*

* *Li. xxxv. cap. 10.*

Though I doe then yeeld unto these our nice and choice times so much, as to perswade Artificers to bestow great care about colours, yet would I not wish them to busy themselves onely about colours, seeing it may not bee expected that all things should alwayes be done to the good liking of capricious and ignorantly supercilious spectators. Neither will any man who hath but a drop of ingenious bloud in his breast, trifle away both his art and time, and that to no other end but to pleasure such men as he shall get smal credit by to have pleasured them. I would most willingly forbear to touch this almost incurable sore, if we did not meet every where with them, who neglecting those things which are the sinewes of art, waxe old about the idle study of colours: Decencie in the mean time and gracefull ornaments are pretended by them. Neither can it be denied, but that a decent grace of colors commendeth a picture very much; but when it followeth the nature of things of it selfe, and not when it is drawne in by an importunately odious affectation.

§ 13. Those therefore are mightily deceived, who esteeme a corrupt and defective kind of painting more popular and plausible, if it take pleasure in a childish licentiousnesse, if it be puffed up with an immoderat swelling, if it keepe a great stirre about idle and unprofitable undertakings, if it love to pranke with lightly fading flowers of vaine ornaments, if it entertaine abrupt and dangerous indeavors

deavors in ſtead of ſublime and magnificent matters, if it runneth mad with a looſe kinde of diſſolute libertie. For though it be too true, that workes of this kinde prevaile moſt of all with the Vulgars, as being more agreeable unto their groſſe and unexciſed capacities, with a favourable ſhew of obvious and ready pleaſure; ſuch unadviſed delights for all that, though never ſo naturall unto them, are very ſeldome conſtant. Neither was it ever ſeene, that any artiſt got by ſuch workes a durable admiration in the hearts of men, but an uncertaine approbation onely, accompanied with idle acclamations, and with a flying joy; ſeeing all that praiſe, as being blaſted in the hearbe or in the floure, not attaine to any ripe or fruitfull maturitie; chiefely if thoſe admirers chance in the meane time to meet with any other more perfect and truly abſolute piece of worke, which maketh their former admiration preſently vaniſh and come to nothing, by an admiration of better things. *Thoſe who are taken with an outward ſhew of things*, ſaith Quintilian*, *iudge ſometimes that there is more beautie in them which are polled, ſhaved, ſmoothed, curled, and painted, than incorrupt Nature can give unto them: even as if pulchritude did proceed out of the corruption of manners.* But as adulterated wooll may happely pleaſe, as long as it commeth not neere any purple; wheras if you compare it with a purple coat which is ſomewhat worne out, yet ſhall it be overcome by the neereneſſe of what is better, and that which before did deceive us, ſhall inſtantly bee deprived of his counterfeit colour, growing pale with an unſpeakeable filthineſſe: even ſo may poore and naughty pictures ſhine alone by themſelves out of the Sunne, like unto thoſe little creatures which make a glimmering & fiery ſhew in dark & cloſe places, but when they come once to bee tried in open and

* *Lib. II, cap. 5.*

and lightsom places, when they are brought in the view of better works, all their blazing glorious shew is presently eclipsed and gon. *Many may perchance like of what is bad, but no body disliketh of what is good* sayth Quintil. * *Healthfull bodies, and such bodies as by a continuall exercitation are filled with good and pure bloud*, sayth the same Author *, *receive their favour out of the same things out of the which they receive their strength: seeing this maketh them well-coloured, compact, and closed up in muscles. But if any man study to trim the very selfe same bodies with an effœminate kinde of polling and painting, the very labour and affectation of such a forced beauty shall make them most ill-favoured and ugly. Lawfull and stately ornaments ad a certaine kind of authoritie to the bodies of men: whereas a womanish and luxurious trimming doth not so much decke the body, as it discovereth the mind.* This is the true case of that same gay and sundry coloured way of painting, so much esteemed by many; it lesseneth and impaireth the force of the things that are set forth with such a farre fetcht and licentious braverie. *If any man should offer to adorne a lusty and stout wrestler*, sayth Lucian *, *with purple cloaths and other whorish ornaments, disguising likewise and painting his face; would he not seeme to be very ridiculous, for shaming the man after this manner?* Even so is it for the most part better to decke his worke in a rug gowne, than to adorne it with strumpet-like ornaments. All commeth in the end to this, that though the colours may justly require care, the things themselves for all that demand sollicitude. Nevertheless we must not alwayes thinke that best which is most hidden; for the best things are ever at hand, inherent in the things themselves, and most easily discerned by their owne light, being the first things our eyes meet with if we winke not: but we still seeke them, as if they did continually

* *Lib. xii. cap. 10.*

* *In Proœm. lib. 8.*

* *de conscrib. hist.*

tinually hide and withdraw themſelves from our eyes; wee never thinke them to bee neere and about the matters in hand: but we ſeeke them in bright colours, and ſome ſuch like ſuperficiall ornaments, weakening the whole ſtrength of our invention and deſigne, with the unſeaſonable care of garniſhing the worke too much.

Certainly, we are to fal to theſe arts with a more reſolute courage: for whoſoever can but aſſure himſelfe that he hitteth the maine and weightieſt points of art aright, in making of an entire body, the ſame needs not trouble himſelfe much about the neatneſſe of ſome little haires, and of the uttermoſt ends of the nailes. *A mean Artificer neer the* Æmilian *Schoole*, ſayth Horace*, *doth imitate the nails and the ſoft haire moſt accuratly in braſſe: he maketh this the unfortunate height of his workmanſhip, becauſe he doth not know how to expreſſe the whole man as it is fit. As for mine owne ſelfe, if I were to make any thing, I would as little deſire to be like unto him, as to have an ill noſe, being otherwiſe graced with black eyes and blacke haire.* The old Commentator maketh this gloſſe upon theſe words of the Poët: *the* Æmilian *ſchool was a place not far from the* Circus, *ſo called becauſe one* Æmilius *had his gladiators there. About this ſame ſchoole there did live a Statuarie who did expreſſe the nailes and haire paſſing well, leaving all the reſt imperfect; wherefore hee was very much laughed at.*

* *De Arte.*

I perceive that the earneſt care of admoniſhing draweth me too farre: although my purpoſe was not to ſtrip picture of all manner of ornament, and quite to baniſh it, but to forewarne ſome unadviſed Artiſts onely, that they ſhould not bewray their care of trimming too much, remembring alwayes the praiſe-worthy ſeveritie of *Athenion* the Maronite, who was compared with *Nicias*, *yea and ſomewhat pre-*

ferred before him, sayth Pliny *. *He was more austere in his colours, and yet more pleasant in his austeritie: so that in his pictures it selfe there did appeare some kinde of learning.*

* *Lib.xxxv. cap.* 11.

Thus much may suffice of Colour. It is time now still to prosecute our intended order. And because a good invention well designed and seasonably coloured, cannot but represent some action & passion, it remaineth that we should further consider, what that is which here we do call Action and Passion, as also wherin Life and Motion resulting out of these two doth consist.

CHAP. IV.

AN image though it expresseth all the lines of truth, yet doth it lacke force, as being destitute of motion, sayth Tertullian *. *Clay wanteth vigour,* sayth *Apuleius* *, *stones want colour, pictures want stiffenesse, and every one of these want motion, the only thing which representeth a similitude most faithfully.* This is ever true in the reall motion, and it was sometimes true in the resembled motion also; there being antiently in the works of the first founders of Art, a very dull, stupid, and unmooveable rigour, voyd of all life and motion. But of this same unpleasant kinde of workemanship we brought some proofe already, *lib.I.cap.III.*§ 1. *Cimon Cleonæus* was the first that found out *Catagrapha*, that is, oblique or travers images, varying the countenances of men, by making them not onely to looke backe, but up and downe also. See *Pliny, lib.xxxv. cap.*8. From thenceforth

* *Lib.II.adverſ.Marc.*
* *In Apolog.*

it

it grew an ordinary practice to alter the shapes, countenances, postures, and to fit the whole worke to a certain kinde of action. *There is but small grace in an upright bodie,* sayth *Quintilian*, all cometh to this, that the face be full opposite against us, the armes hanging downe, the feet joyned close together, and that the whole worke from the highest to the lowest be unmooveable and stiffe: that same winding and mooving addeth a certaine kinde of gesture to the things expressed: the hands therefore are not alwayes made after the same manner, and the countenance is changed a thousand severall wayes: some bodies represent a violent force in running; some doe either sit or lie downe; some are naked; some are apparelled; some are halfe naked and halfe apparelled. What is there, I pray you, so crookedly distorted and painfully belaboured as that same* Discobolus *made by* Myron? *yet if any man dispraiseth the worke because it seemeth not to be straight enough, shall not that man instantly betray his unskilfulnesse in matters of Art, seeing that same noveltie and difficultie is therein most of all praise-worthie?* Motion therefore is a great point of Art: neither is it hard, in my opinion, to finde the beaten way which leadeth us to this perfection. It behooveth us onely to caste our eyes upon Nature, and to insist in her steps; seeing the whole studie of these Arts is principally bent to imitate the severall actions of our minde with a decent and comely grace; neither will the minds of judicious spectators admit any thing, unlesse they doe finde by an accurate collation that there is an indiscernible similitude between the represented figures and the truth of Nature.

* *Lib.* II, *orat. instit. cap.* 13.

§ 2. All manner of decencie ariseth out of a comely gesture appearing in the motion of our bodies; and as the head in our bodies themselves is accounted to be the principall member, so is it likewise the maine instrument whereby we

doe expreſſe ſuch affections and paſſions of our minde as are moſt decent and ſutable for the preſent occaſions. The head being caſt downe, ſignifieth humbleneſſe; being caſt back, arrogance; being hung on either ſide, languiſhing; being ſtiffe and ſturdie, it ſignifieth a churliſh barbarouſneſſe of the minde. Wee have alſo certaine wayes of graunting, refuſing, and avouching with our head: beſides that therein are ſeated the paſſions of baſhfulneſſe, doubtfulneſſe, admiration, and indignation, incident unto all ſorts of men. The countenance therefore beareth here the greateſt ſway; ſince we doe ſue, threaten, and fawne by the geſture of our countenance: wee are knowne by our countenance to be ſad, merrie, full of courage, or elſe dejected and abaſed: our countenance draweth the eyes of men to it ſelfe, before we doe either ſtirre or ſpeake: it is eaſie to reade love or hatred in our countenances; ſeeing wee are better underſtood by them, then by all the words in the world: nay, the motions of the countenance doe beſt expreſſe the ſtate of the mind; as when wee ſee the bloud ſometimes over-flow a tender countenance, diſcovering the ſoules modeſtie by a bluſh; ſometimes againe betraying her cold feares, by an over-pale ebbe; witneſſing likewiſe the mindes calme, by an equall temper of the countenance. Now of all parts of the countenance the eyes are moſt powerfull, being as the ſoules window; for in them, even when they moove not, either our cheerefulneſſe ſhineth forth, or a cloud of ſadneſſe overſhadoweth them. Nature alſo for the ſame purpoſe hath furniſhed them with teares, which either in griefe burſt forth, or melt with joy. But their motion doth more eſpecially expreſſe our earneſt intention, our neglect, pride, ſpitefulneſſe, meekeneſſe, ſharpneſſe; all which are to be imitated as the nature of the repreſented action ſhall require:

quire: ſometimes alſo they muſt be ſtaring and piercing, cloſed and hidden, languiſhing and dull, wanton and ſtirring or looſly ſwimming in pleaſure, glancing and (to ſpeake ſo, venereall, aſking or promiſing ſomething; which to expreſſe, the eye-lids and ball of the cheeke doe wonderfully aſſiſt. The eye-browes have alſo many actions; for they doe in ſome ſort faſhion the eyes, and principally command the fore-head, ſometimes contracting, ſometimes raiſing, and ſometimes letting it fall: wrinkled browes, declare ſadneſſe: freely diſplayed, ſhew cheerefulneſſe: ſhame appeareth in a hanging brow: we doe likewiſe conſent or diſſent by the elation or depreſſion of our browes. The noſe and lips ſignifie mocking, ſcorning, loathing: even in common ſpeech we muſt take care that the motion of our lips be moderate; ſeeing our diſcourſe is rather a worke of the whole mouth, then of the lips alone, and therefore it is unſeemely to put out the lips, to ſtretch them in length, to preſſe them together, to diſcover the teeth by opening them too wide, to draw them awry to either eare, to turne them out for ſcorn. The necke ought to be carried ſtraight, but not ſtiffe, or caſt backe: ſo is it alike ill-becoming, either to contract or to ſtretch out the necke. The ſhrinking up of the ſhoulders is ſeldome decent, for by that the neck is ſhortened, beſides that it is a geſture belonging to a baſe, ſervile, and craftie knave, when with the ſhoulders he doth faine flattery, admiration, or feare. In familiar ſpeech it is very gracefull gently to caſt forth the arme, ſlacking the ſhoulders a little, and ſpreading the fingers of the hand put forth: but when wee doe repreſent one ſpeaking of a more notable and copious matter, wee ſpread his arme forth toward one ſide, that the diſcourſe might ſeeme to flow according to that motion. As for the hands, without which all action is mai-

med and impotent, it is hard to ſet downe how many motions they have: for whereas other parts doe aſſiſt us while we ſpeake, the hands themſelves, if a man may ſay ſo, doe ſpeake. For, I pray, doe not the hands demand, promiſe, call, diſmiſſe, threaten, requeſt, abhorre, feare, aſke, deny? doe not the hands expreſſe joy, ſadneſſe, doubt, confeſſion, repentance, meaſure, plentie, number, time? doe not the ſame hands encourage, beſeech, hinder, approve, admire, and witneſſe ſhame? ſo that in this great diverſitie of tongues among all Nations, this ſeemeth to be the common language of all men. The hand hath alſo ſome ſhort motions; for ſometimes it is moved and gently let fall by turnes, with ſome helpe of the ſhoulders, as their manner is that make vowes; which motion is moſt proper for them who ſpeake ſparingly and as it were fearefully. In admiration we hold the hand up, bent ſomwhat backeward, with all the fingers cloſed, which in the returne we do both ſpread and turn in one motion. When we doe aske, we do alwayes frame our geſture after one and the ſame manner, but for the moſt part we change our hand, in what poſture ſoever it is. When we approove or relate, we joyne the top of the fore-finger to the thumbe nail next to it, leaving out the other fingers. A ſlow motion of the hand doth promiſe and ſoothe: a more quicke motion doth exhort ſometimes commending. The hand hollow and ſpread, and lifted up above the ſhoulder with ſome kinde of motion, doth alſo encourage. We cloſe the fingers ends, and gently put them at our mouth, when we wonder and deprecate, fearing ſome ſudden indignitie. In penitence and anger we lay our cloſed hand to the breſt. Such as are skilful and curious in theſe matters, give caution not to lift the hand above the eyes, or not to let it fall below the breſt: accounting it a great fault to fetch it from

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the head, or bring it downe ſo low as the belly. Toward the left ſide it moveth as far as the left ſhoulder, but not beyond; onely in averſation, thruſting out the hand toward the left ſide, we bring the left ſhoulder forward, that it may agree with the head bearing toward the right hand. The left hand never maketh any motion alone, but often applyeth it ſelfe to the right hand: whether wee ſet our reaſons in order upon our fingers, or deteſt, by turning both palms toward the left ſide; or reſiſt, or ſpread them out on either ſide, endeavoring to give ſatisfaction, or elſe making an humble requeſt. The hands expreſſe alſo ſome further affection; ſo that their motions in ſmall, ſorrowfull, temperate things be ſhort; but more extended in all manner of great, joyfull, and cruell or tragicall things. The motion of the whole body is alſo of ſome moment, wherein the chiefeſt obſervation ought to be, that the breaſt and belly be not ſo put forth as to bow the backe, ſeeing all ſupinitie is odious. Let the ſides accord with the other motions. In the feet obſerve either their poſture or their motion. It were endleſſe to purſue all the particulars. Theſe things alleadged out of *Quintilian** , may very well ſuffice; in whom whoſoever deſireth it may receive further ſatisfaction.

* *Li.xi.orat. inſtit.cap.3.*

§ 3. Theſe things being well obſerved, there will inſtantly in the very eies appear that which *Philoſtratus** calleth the meaning and intention of the eyes. Yea, *the hiſtory of manners*, mentioned in *Calliſtratus** , will ſhew it ſelfe every where in the worke. For it is not enough that carved and painted images reſemble the proportion and colour of the life, unleſſe there doe likewiſe diſcover it ſelfe in the demeanour of the whole body, but eſpecially in the caſt of the eyes, ſome kinde of vigour anſwerable unto the ſeverall occaſions and circumſtances of the repreſented hiſtory.

* *Icon.li.II. in Panth.*

* *In deſcript. ſtat.Narciſſi.*

Imita-

Imitation buſieth it ſelfe moſt of all about the expreſſing of manners, ſayth *Proclus* *. See *Horace* in his Art of Poëſie. *Hector* his ſtatue erected in a moſt conſpicuous place of the City Troy, *reſembleth a demy-god*, ſayth Philoſtratus *, *and expreſſeth many motions of his minde, if a man doth rightly view him. For he ſeemeth lofty, ſtern, chearfull, and of an able body for all the delicacie which ſheweth it ſelfe in his limbs: he is likewiſe compleatly beautifull without any haire; and hee is filled with ſuch a lively breath, as to invite the ſpectators to touch him.* Calliſtratus * therefore had good reaſon to call Statuarie *an Art of counterfeiting manners*, ſeeing it is not her onely worke to expreſſe the true lineaments of the bodies imitated, but to repreſent alſo their ſeverall demeanours, according to the difference of the reſembled perſons. Obſerve the ſame in Picture. *Ulyſſes is manifeſtly diſcerned by his auſteritie and vigilancie*, ſayth Philoſtratus *; Menelaus *by his gentle mildeneſſe*; *Agamemnon by a certaine kinde of divine Majeſty*; *in* Diomedes *you may ſee the picture of a free and bold ſpirit*; Ajax Telamonius *is knowne by his grim looke*; Locrus *by his ready forwardneſſe*. Hence it is that great maſters did ever change their hand as it were when they are to expreſſe gods, Kings, prieſts, Senators, orators, muſicians, giving unto every one of them what is fit and proper for them. The Image of *Jupiter* is diſcerned from the images of the other gods, by *a royall looke*, as Ovid * ſpeaketh in the deſcription of *Arachnes* worke. The picture of King *Agamemnon*, as we may ſee in *Philoſtratus* his words alleadged a little before, was knowne by a certaine kinde of Divine majeſty. *Amphiaraus* the Prophet, as the ſame Philoſtratus * obſerveth in his picture, had a *ſacred and reverend looke, being like unto one that was ready to breathe forth ſome Oracles*. The yonger Pliny * commendeth Minutius Acilianus

* *In Platon. Polit.*

* *In Heroic.*

* *In deſcript. ſtat. Æſcul.*

* *Icon. li. II. in pict. Antil.*

* *Livi. Metam.*

* *Li. I. Icon.*

* *Li. I. ep. 14.*

lianus, for *a certaine kinde of grace that might very wel become a Senator.* Germanicus Cæsar being about to make a speech, had *the true countenance and posture of an eloquent man*, as Ovid * speaketh. So doth the same Ovid describe *Apollo* fitting of himselfe to play for strife with *Pan*; *his very posture*, sayth he *, *was the posture of an artificer.* We have in Apuleius a very neat description of Bathyllus his statue made in this posture. *Before the Altar stood the statue of* Bathyllus, sayth he *, *dedicated by* Polycrates *the Tyrant; one of the most accomplished, in my judgement, that ever I knew. It is a yong man beautifull even to admiration: his haire being put beside the forehead, hung equally divided by either cheeke. Behind, the haire in a more free length, even downe to the shoulders, did hide his faire necke; yet so, that in many places it did shine betweene the locks. His necke full, his cheeke plumpe and smoothe, his face of a meane proportion. His posture was in all things like a Musician; he looked upon the goddesse as if he sang, having on an embroidered coat which hung downe to his very feet, with a Grecian girdle. Both his armes were covered with a cloake to the wrists. All other accoutrements were gracefully suited to the person. He had his instrument close fitted to an embossed belt. His pliant hands attended their severall charge: the left being somewhat advanced, did with divided fingers warble the strings: the right did in a playing gesture apply the sticke to the instrument, as ready to strike; and at every rest in the hymne, the song seemed most sweetly to melt from his round mouth, his lips halfe opening with the endeavor.* The pictures of Amphion playing upon the harpe, and of Olympus piping, are described in Philostratus, Iconum lib. I. Callistratus maketh likewise a most lively description of a piping satyr. Whosoever will take so much pains as to turne to these Authors, the same shall questionlesse thinke his labour wel bestowed.

* II. de Pont. Eleg. 5.

* xi Metam.

* In Floridis.

As for my ſelfe, I cannot finde in my heart to tranſcribe all ſuch expreſſions, for feare of being too tedious. I wil only for further proofe of their accurateneſſe in this point, adde a few examples more.

Zeuxis made Penelope, in whom he ſeemeth to have painted her manners. Plin.xxxv.9.

Echion made a new maried and notably ſhame-faced woman. Plin.xxxv.10.

Ariſtides Thebanus painted a running chariot drawn with foure horſes: he made alſo a Suppliant, in a manner expreſſing his voice it ſelfe. Plin.xxxv.10.

Antiphilus is commended for a boy blowing the fire, and a faire houſe beginning to glitter, but eſpecially for the lads mouth. He is likewiſe commended for a picture of ſpindle worke, wherein the threads of every ſpinning woman ſeem to make very great haſte. Plin.xxxv.11.

Boëthus his Babe doth wonderfully ſtrangle a gooſe. Pliny xxxiv.8.

Philoxenus Eretrius made the picture of Wantonneſſe; wherein three Silenuſſes do moſt riotouſly banquet. Pliny, xxxv.10.

Parrhaſius made two very famous pictures, knowne by the name *Hoplitides*, pictures of armed men: the one doth ſo runne his race, as that hee ſeemeth to ſweat; the other putting off his armor, may be perceived to draw his breath with much difficulty. Plin.xxxv.10.

Praxiteles made two figures expreſſing ſeverall effects: the one repreſenteth a weeping matron, the other reſembleth a rejoycing whore. It is thought that it is *Phryne*, and many doe perceive in her the love ſhee bore the Artificer, and a reward withall in the countenance of the whore, Plin.xxxiv.8.

Euphranor

Euphranor made Alexander Paris: and it is wonderfull in this picture, That Paris may be understood at once, to be a Judge of the goddesses, a wooer of Helena, and yet a killer of Achilles. Plin. xxxiv. 8.

§ 4. This was a great point, and mightily studied of the Antients; seeing the whole labour of art, wanting this life of manners, is but a dry, barren, and unpleasant toile, without either soule or spirit. Neither is there any thing which can adde a more lively and forcible grace to the worke, than the likenesse of an outward motion, proceeding from the inward commotions of the minde. Socrates therefore doth urge this very much, in his most excellent discourse held with *Parrhasius* the Painter, and with *Clito* the Statuarie. See Xenophon, lib. III Apomnem. When I say that this point was much studied of the Antients, my meaning is not that an Artificer should keepe himselfe too busie about these affections and passions of the minde. *The heate of our stirred thoughts*, sayth Quintilian*, *doeth most commonly do more in these things than diligence.* And whosoever presumeth to beat out the true images of all manner of affections and passions, by an immoderate eagernesse of thinking, the same shall questionlesse finde himselfe deceived. Study and diligence will never furnish us with such images as must readily flow out of the nature and constitution of the matter in hand. An Artificer therfore who desireth to moove the spectator with his worke after it is finished, had need first to be mooved himselfe, when hee goeth about to conceive and to expresse his intended worke. A minde rightly affected and passionated is the onely fountaine whereout there doe issue forth such violent streames of passions, that the spectator, not being able to resist, is carried away against his will, whithersoever the force of

* *Lib. X, orat. instit. cap. 3.*

such an Imperious Art listeth to drive him. See Hor. *in art. poët* *Afflicted folks, their griefe beeing as yet fresh,* sayth Quin-
* *Li. vi. orat. Instit. ca. 2.* tilian *, *seem to cry out some things most eloquently. So doth anger sometimes make unlearned men well spoken; and that for no other reason, but because the force of their thorowly stirred minde worketh in them the truth of such passions. If therefore we do desire to come neer the truth, it is requisite that we should finde our selves even so affected as they are who suffer indeed. Nothing can be inflamed without fire; nothing can wet us without moisture; neither is there ought which giveth unto another thing the colour it hath not. Whatsoever therefore wee would have prevaile with others, must first prevaile with us: and wee shall endeavor in vain to moove others, unlesse wee do finde our selves first moved. But how shal this come to passe that we should be mooved, seeing these commotions are not in our power? Phantasie doth so represent unto our mind the images of things absent, as if we had them at hand, and saw them before our eyes. Whosoever therefore conceiveth these images aright, propounding unto himselfe the truth of things and actions, the same is likely to be most powerfull in all manner of affections: seeing his endeavors shall bee waited upon by a vertue knowne by the Greeke name* Energia. Tully *calleth it* Evidence *and* Perspicuitie. *This vertue seemeth to shew the whole matter; and it bringeth to passe, that the affections follow us with such a lively representation, as if we were by at the doing of the things imagined.*

Philostratus, Iconum lib. II. in the pictures of Ajax, Locrus, and Thessalia, giveth us examples of this *Energia.* See the yonger Philostratus also in the picture of Pyrrhus.

Aristides Thebanus was the first who painted the mind, expressing all the affections and perturbations. One of his pieces contained the picture of an infant, which in a surprised

sed city crept to the breast of his mother that was a dying of a wound. The mother may be understood to haue some feeling of it, and she seemeth to feare lest the childe finding no milke, should sucke up the bloud. *Plin. xxxv.* 10.

Parrhasius painted two boyes, in whom you may see the securitie and simplicitie of those yeares. *Plin. xxxv.* 10.

Nicearchus painted *Hercules* sad for shame of his frenzy. *Plinie* xxxv, 11.

Antiphilus painted *Hippolytus* frighted with the seamonster, *Plinie* xxxv, 10.

Cteſilas made a wounded man fainting, so that one may understand by him how much life there is as yet left in him, *Plinie* xxxiv, 8. There are also among *Apelles* his workes diverse images of men that are a dying, *Plinie* xxxv, 10.

Leocras made an eagle which felt in *Ganymedes* what he ravished, and unto whom he was to carry it; with-holding his clawes so carefully, as not to pierce his garment by grappling, *Plinie* xxxiv, 8.

Myron made a Satyr admiring the pipes, *Pline* xxxiv, 8.

Naucerus made a Wrastler fetching of his winde, *Plinie* xxxiv, 8.

Alcamenes his Vulcan is very much commended at *Athens*: for though he standeth still and is apparelled, yet doth there gently appeare in him a certaine kinde of well-favoured lameneſſe, *Cicero lib.* I, *de Nat. Deorum*: see likewise *Valer. Maximus lib.* VIII, *cap.* 11, *ex. ext.* 3.

Cteſilochus made himselfe knowne by a wanton picture, having painted *Jupiter* as he was in labour of *Bacchus* among diverse Goddesses that played the mid-wives; hee groneth most pittifully after the manner of women in travell, and his head is wrapped about in a coife used by sicke folkes, *Plinie* xxxv, 11.

Theodorus painted *Leontium*, *Epicurus* his ſweet-heart, meditating, *Plinie* xxxv, 11.

Lyſippus is famous for a drunken woman playing upon a Fluit, *Plinie* xxxiv, 8. *Myron*, who was much commended for working in braſſe, made at *Smyrna* a very famous olde drunken woman, *Plinie* xxxvi, 5. *The ancient carvers made* Hercules *ſometimes with a drinking pot, reeling and ſtaggering after the faſhion of a drunken man; not onely becauſe he is reported to have beene a great drinker, but alſo &c.* ſee *Macrob. lib.* V. *Saturnal. cap.* 21. *Stratonicus* is more truely ſayd to have gently laid downe in a cup a Satyre overcome with ſleepe, then to have engraved him, *Plinie* xxxiii, 12. *Diodorus did lay the Satyr aſleepe, and not engrave him*, ſayth *Plato* *, *you ſhall waken him, if you ſtirre him never ſo little.* *Philoſtratus* in the picture of the ſleeping *Ariadne*, *behold Ariadne*, ſayth he *, *or rather ſleepe it ſelfe.* And againe in *Midas* his picture, *the Satyr ſleepeth*, ſayth he*, *let us ſpeake ſoftly, leaſt he doe awake out of his ſleepe, and ſpoile the whole ſight.*

*Lib. IV. cap. 12. Anthol. Græc. Epigramm.

* *Lib.* I, *Iconum.*

§ 5. It were an eaſie matter to alleadge many other examples of that ſame ſucceſſe the ancient Maſters had in their paſſionate expreſſing of all manner of paſſions, but that we know they ſhould not be beleeved: if therefore any one in his reading of good authors meeteth with ſome ſuch like relations that may ſeeme incredible, let him obſerve here by the way that theſe great Artificers have had many helps of Art unknownunto us. *When* Ariſtonidas *would expreſſe the quailing of* Athamas *his mad fit, together with his repentance*, ſayth *Plinie**, *for having throwne downe his owne ſonne* Learchus; *he mixed iron and braſſe, that the ruſtineſſe of the iron ſhining thorough the cleareneſſe of braſſe might repreſent a ſhamefaced redneſſe.* *Plutarch* doth report that a certaine Artificer who made the ſtatue of *Jocaſta*, found a way to mixe

* *Ibidem.*

**Lib.* xxxiv, *cap.* 14.

mixe in her face ſome ſilver with the braſſe, knowing that the braſſe would draw from the languiſhing ſilver ſuch a colour as might ſerve the preſent occaſion: ſee *Plutarch lib.* V *Sympoſ. quæſt.* 1. Ægypt *dyeth ſilver alſo, that it might behold his Anubis in the veſſells: ſilver is ſtained there, not engraven: the materiall is turned from thence to the triumphall ſtatues, and it is wonderfull that the price of a darkened brightneſſe ſhould be ſo much heightened.* Antonius *the Triumvir his pennies were mixed with iron; and it is admirable that we deſire nothing ſo much in this Art as to learne the way of corrupting Art: theſe adulterated and corrupted pennies are moſt greedily ſought after; ſo that men ſticke not to buy one falſified pennie with many good ones.* Plinie xxxiii, 9. *If ſome lead be added to the braſſe of* Cyprus, *there is made a purple colour in the borders of ſuch ſtatues as have that kinde of gowne which was called* Toga prætexta, *Plinie* xxxiv, 9. *Braſſe being confounded with gold and ſilver, received in times paſt a good mixture,* ſayth the ſame *Plinie* *, *and yet was the Art more precious: whereas now it may be queſtioned whether the Art or the materiall be worſe: it is very ſtrange that the Art ſhould be ſo much decayed, ſeeing the price of all manner of rare workemanſhip is infinitely raiſed.* It was moſt of all diſcovered in the times of *Nero* the Emperour that the ancient Art of caſting in braſſe was utterly loſt: for *Zenodorus* the Statuarie, who in that age was held never a whit inferiour to any of the ancients, making a Coloſſe of CX feet after the image of *Nero*, could not reach the art of tempering the metalls as it was uſed by the ancients, though the Emperour ſhewed himſelfe readie enough to beſtow ſo much gold and ſilver upon the worke as might be required: ſee *Plinie lib.* xxxiv, *ſub finem capitis Septimi.*

* *Lib.* xxxiv, *cap.* 2.

§ 6. As it is then cleare, that the ancients by this rare ſkill

skill of tempering the metalls did sometimes infuse a more notable force of life in their workes; so did they more frequently, without any such mixing of the materials, expresse both in statues and pictures the livelinesse mentioned by *Callistratus* in his description of *Bacchus* his statue cast by *Praxiteles*. So sayth the same author in his description of the dissolutely running and revelling *Baccha* made by *Scopas* in marble, *The stone having no life in it selfe, hath livelinesse, &c.* And againe in the description of *Orpheus* his statue, *his haire is so gallant and maketh such a jollie shew of life and spirit, that it deceiveth the sense, &c* It will be worth your paines to see in *Callistratus* how he maketh these descriptions at large; and you shall learne that it is a singular perfection of Art, when there is in the worke such a lively expression of passion, when there is in the whole bodie such a sweet swelling softnesse, and such a neere resemblance of the truth that the image cannot well be discerned from the thing it self whose image it beareth. *Damagetus* * calleth *Hercules* his fight with *Antæus* wrought in brasse, *a living workmanship*. There was at *Pergamus* a famous image of *Cephissodorus*, representing two boyes clipping and kissing one another; *the very bodies themselves*, sayth *Plinie* *, *and not the marble receive the true prints of the fingers*: the ivorie image carved by *Pygmalion* giveth us another example of this softnesse; for *Pygmalion standing well affected to the fabricke of his owne hands*, sayth *Ovid* *, *was apt to perswade himselfe that nothing but a modest shame withheld her from mooving: he beleeved that his fingers did sinke into the touched parts; fearing least her bodie might grow black and blew where it should be pressed somewhat too hard*. The same *Ovid* *, when he describeth the rape of *Europa* woven by *Arachne*, addeth among the rest, *you would thinke the Bull to be a true Bull, and the Sea to be the true Sea.*

* *Lib.* IV, *Antbol. Epigr. Græc. cap.* 8.

* *Lib.* xxxvi *cap.* 5.

* *Lib.* X. *Metamorph.*

* *Lib.* VI, *Metam.*

So

So sayth *Petronius Arbiter**, *I was surprised with a certaine kind of horror when I took in hand* Protogenes *his rudiments, which did strive with the truth of Nature it selfe.* Art therefore is never better, but when shee is likest unto Nature: *Art is then perfect*, sayth *Dionisius Longinus**, *when shee seemeth to be Nature.* This was the reason why *Apelles* mistrusting the judgement of partiall censurers, did appeale from them to the very beasts: *for having perceived*, sayth *Plinie**, *that his emulators were like to prevaile by some favour prepared with great sute, he shewed every one his worke unto some horses that were brought into the roome: but the horses did onely neighe to* Apelles *his horse: and this was ever after held to be a triall of Art*: see *Ælian. var. hist. lib.* II, *cap.* 3. and *Valer. Maximus lib.* VIII, *cap.* 11. *exemplo externo* 4. Such Painters on the the contrary as did mistrust their owne skill, and found themselves to come farre short of Nature, could never abide that their pictures should be compared with that truth of life which is in things naturall. *A certain Painter therefore*, as *Plutarch** reporteth, *who painted cockes most unluckily, gave his boy great charge, to chase the true cockes away from his picture.*

* *In Satyrico*

* *Desubilim orat.* § 19.

* *Lib.* XXXV, *cap.* 10.

* *De discr. adul. & amici.*

§ 7. Though our present discourse hath busied it selfe sufficiently with this point of Life and Motion, yet may we not leave it so, unlesse we doe first touch their error a little who cannot be perswaded that there is any life and spirit in their works, unles they fill them with a shew of I know not what laborious and painfull endeavors of severall actions: for seeking the Art where it is not to be sought, and so missing the true way of Art, they fall into a youthfull and light-headed kind of trifling, proceeding from an unexperienced unskilfulnesse of what is good and decent. *Plutarch** therefore doth justly reproove those unadvised carvers, who

* *Ad principem ineruditum.*

thinke that their coloſſie works ſhall ſeeme greater and luſtier, if they make them ſtretching of themſelves immoderately, ſtriding furiouſly, and gaping fearefully. This imperfection is well and properly called *parenthyrſus*: and it is nothing elſe but *an unſeaſonable and vaine paſſion*, ſayth *Longinus**, *where there needs no paſſion; or elſe an immoderate paſſion, where a moderate might ſerve the turne: for ſome, as if they were beſotted with drink, uſe many paſſions of their own, or elſe brought out of the ſchooles, never regarding whether they be proper for the matter in hand.*

* *De ſublimi orat.* § 2.

CHAP. V.

DEMOCRITUS was of opinion, that Colours are nothing in their owne nature; but that the mixtures made of them do then onely ſtirre our phantaſies, when upon a meete and proportionable application there appeareth in them order, figure, and diſpoſition *. It is certaine therefore that colours being laid on after a ſeaſonable and good order, doe ſometimes make up whole figures which never ſhall be able to affect our minde, meerly for lacke of a good Diſpoſition. This ſame Diſpoſition muſt be obſerved as well in a picture conſiſting of one figure, as in a picture containing many figures. What an unſeemely and odious ſight would it be, to ſee the picture of a man in grave and ſtately robes ſtanding with his head upon the ground? it is true that *Pauſon*, as *Plutarch* * reporteth, being deſired to make a tumbling and wallowing horſe, made it running; and

* *Stobæus Eclog. phyſic. cap.* 19.

* *Cur Pythia nunc non reddat oracula carmine.*

and when he that beſpoke the worke did expoſtulate with him for not having performed his promiſe, Turne the picture, ſayd *Pauſon*, and you ſhall have your deſire: but this was a meere tricke of the Painter, who having painted the bare horſe without either ground or ſkie, made it an indifferent thing to repreſent the horſe running or wallowing, ſeeing the turning of the pictures upſide downe did alter the whole Diſpoſition. A picture containing many figures refuſeth to be ſo dallied with: every ſcheme or figure muſt have his proper poſture and place according to the preſent occaſion: ſo is there alſo a ſingular delight in ſuch a varietie; whereas on the contrary *things never altering their ſhew*, as *Theodoretus* ſpeaketh *, *doe quickly wearie us*. No wonder then if wee are moſt taken with pictures of a full and copious argument, ſeeing ſuch kinde of pictures doth as it were put on a new face almoſt in every figure, ſuggeſting ſtill unto our greedie eye ſome freſh matter to feed on; eſpecially, if ſo many and ſeverall ſchemes are well and orderly digeſted. *The nature of man cannot name any other thing ſo uſefull and faire as order*, ſayth *Xenophon* *: a tumultuous and caſually confuſed piece of worke doth never deſerve any admiration: that picture is likely to raviſh us, wherein every part is not onely perfect in it ſelfe, but agreeth with the whole alſo by a naturall and well-diſpoſed collocation and connexion: *every good thing is beſt in his owne place*, ſayth *Caſſiodorus* *, *and whatſoever is praiſe-worthie, looſeth the glory it hath, unleſſe it doe meete with his right place.*

* *Serm.* II, *de Providentiâ.*

* *In Oeconomico.*

* *Variarum v.* 22.

§ 2. This is a mightie point, and requireth the care of a quicke and cleare braine: it is not enough that a man intending to build, ſhould bring lime, ſtones, and other materials together, unleſſe he take further care that all the congeſted ſtuffe might be well and orderly digeſted by a ſkilfull

hand: even ſo in picture, the plentifull copiouſneſſe of a moſt rich and fertile argument ſhall be nothing elſe but an unpleaſant heap of wildly ſcattered figures, unleſſe Diſpoſition tie them together by a good and decent order. Let all the joynts and members of a braſen figure be readie caſte, yet ſhall they never make up a ſtatue, not being fitted to their peculiar places; and if then any one part chance to be miſplaced, if an eare ſtandeth in place of the noſe, if a leg be put where the arme ſhould be, the whole figure will preſently ſeem monſtruous and prodigious: all the parts of our bodie, being but lightly put out of joynt, doe inſtantly loſe the uſe they had before: ſo do diſordered Armies moſt commonly feele the want of order. Nature it ſelfe ſeemeth to be upholden by order: and as it is certain that nothing, which wanteth this ſupport, can ſubſiſt; ſo muſt Picture needs run at random, roving and wandering without any guide, after the faſhion of thoſe who ſtraying in unknowne and dark places cannot tell where to beginne and where to end their journey, ſuffering themſelves rather to be guided by chance then counſell: whoſoever on the contrary hath but once framed in his minde a diſpoſition of the conceived matter, the ſame, if he be but a tolerable Artificer, ſhall diſpatch the reſt with a wonderfull eaſe: *The matter being conſidered of aforehand*, ſayth *Horace**, *words uſe to follow with an unconſtrained facilitie.* The ancient Commentator inſtancing upon theſe words of the Poët, *Menander*, ſayth he, *having made the diſpoſition of a fable, though he had not yet trimmed it up with verſes, was wont to ſay that he had alreadie accompliſhed it.*

* *De Arte Poeticâ.*

§ 3. Seeing then that the very framing and ordering of a conceived Diſpoſition doth in a manner accompliſh the worke, it behooveth us to goe earneſtly about it and diligently

gently to consider what helps there are affoorded us to the furthering of this point. But here we are first to distinguish the Disposition as it is annexed to the Invention, from the Disposition as it is the worke of an accurate Proportion. Disposition as it is annexed to the Invention, doth expresse a lively image of that order which the nature of the inventedthings imprinteth in our mind: this is a worke of great consequence, and it requireth singular care: for if the ancients had knowne a certaine way of Disposition which might have fitted all matters, a good many should have excelled in it: *Apelles* especially, that same bright lode-starre of Art, should have attained this praise above all the rest: who now, not daring to ascribe this glory unto himselfe, was compelled to yeeld unto *Amphion*: see *Plinie lib.* XXXV, *cap.* 10. For as much then as there hath alwayes been and ever shall be an infinite sort of images, seeing also that never any man as yet could meet with an argument which in all things was like unto another argument; it is evident that an Artificer, who is loath to mistake, must be circumspect, vigilant, judicious, full of invention, and apt to advise himselfe according as the severall occasions of the matter in hand shall require. I cannot deny in the meane time but that there are some observations which in such a tickle point may stand for Rules, and these I will not omit.

§ 4. The chiefest helpe of Disposition consisteth therein, that wee acquaint our thoughts with the very presence, as it were, of the conceived matter: for if the history doth but once beginne to plant her image in our imagination, the very handling of the matter and the reentring into the presence of things will instantly suggest into us a readie and sure way how to order and place every figure: but we must suffer our understanding to be directed to the well-head of

the history it selfe, that from thence gathering the full intention of the conceit, wee might at one view, rightly apprehend the whole argument: for if wee doe but understand it by halfe & confusedly, the Disposition must needs be lame and imperfect: *Wee must fix our minde, not upon one thing onely*, sayth *Quintilian**, *but upon many continued things at once: even as when we cast our eyes thorough a straight way, wee see all at once what is in it and about it: wee doe not onely see the end, but to the end.* There is most commonly in every copious and historicall argument a first, second, and third sense: neither is it enough that wee labour to settle them in order, but wee must moreover endeavour to joyne and to connect them so cunningly, that it might not be perceived where and how they are joyned, as being now no more parts and members, but an entire bodie: which will be performed most prosperously, if we having ripely considered the naturall agreement of things, doe not joyne repugnant figures, but such onely as hold together: for by this means shall diverse things out of sundry places, though never so unacquainted, meet after a friendly manner; they shall not dashe one against another, but rather unite and consociate themselves with what goeth before and followeth after; even as if they were made one, not so much by an artificiall composition, as by a naturall continuation, *Quintil.* VII, 10.

* *Lib.* X. *orat. instit. cap.* 7.

§ 5. It is then in any wise necessary that wee should fit and frame the whole structure of our Disposition to the order which was kept in the things themselves when they were adoing. *Himerius* urgeth this point in that most excellent picture conceived and disposed by himselfe, wherein he would have the Painter expresse the tragicall historie of a rich man murdering a poore mans sonne whom he had adopted,

adopted, and found him afterwards committing of adultery with his mother. *Get a Painter*, sayth *Himerius* *, *of a tragicall hand, but of a more tragicall minde: bid him keepe that order in his picture, which was the order of my mis-fortunes, &c. vide locum.* Observe onely that the methode of a painted history must not alwayes be tyed to the lawes of a penned historie: an historiographer discourseth of affaires orderly as they were done, according as well the times as the actions: but a Painter thrusteth himselfe into the very middest, even where it most concerneth him: and recoursing from thence to the things fore-past, preventing likewise the things to come, he maketh his Art all at once represent things alreadie done, things that are adoing, and things which are as yet to be done. *Picture pourtrayeth what is alreadie done, what is adoing, and what as yet is to be done*; sayth *Philostratus* *, *not by their multitude slightly passing over the truth, but perfiting in every one of these things what is most proper for them, as if shee busied her selfe but about that same one thing.*

* *Apud Photium.*

* *Iconum lib. I, in Bosporo.*

§ 6. Every picture consisting of many figures must needs have some historicall part in it, seeing it is but a dull and unprofitable thing when many schemes are heaped up together without either sense or learning: it is ever requisite that the very figures which are represented in the worke, should teach us by a speechlesse discourse what connexion there is in them: but because in every historicall relation the things that are a doing are ever most remarkable, so is it that an understanding and warie Artificer doth ever assigne the principall place unto the principall figures which have the chiefest hand in the represented action. *Wee are ever to beginne with what is chiefe*, sayth *Quintilian* *, *neither doth any man, that is to make a picture or statue, take his beginning*

* *Orat. instit. lib. III, cap. 9.*

ginning at the feet. As for the other circumstances, he fitteth them afterwards unto severall places, representing them a farre off in smaller figures, and sometimes also involving them and shutting them up as it were in a certaine kinde of mist: *The Painter hath shed a mist about the other things,* sayth *Philostratus* *, *that they might rather resemble things alreadie done, then things that are a doing.* Wee need not insist any longer upon this point, seeing it is cleare enough. Thus much onely doe wee thinke it good to advertise the Artificer, that it is alwayes his safest course to make an end of the principall figures whilest his minde is readie and fresh; seeing *Euphranor* his mis-hap may teach him how dangerous it is to delay any of the principall figures till the heat of his first spirit be consumed and spent upon other figures: *though Nature doth very often suffer Art to emulate her strength,* sayth *Valer. Maximus* *, *yet sometimes doth shee frustrate and shame the Art tired with an unprofitable toile.* Euphranor *his hand felt this: for when he did paint the twelve Gods at* Athens, *he did bestow the most excellent colours of majestie upon* Neptunes *image, intending to make* Jupiter *his picture somewhat more majesticall; but having spent the whol force of his thoughts about the former worke, he could never raise his latter endeavours to the intended height.*

* *Iconum lib.* II, *in Insulis.*

* *Lib.* VIII. *cap.* II. *ex. ext.* 5.

§ 7. Although wee doe hold that a full and copious argument is most capable of a neat and praise-worthy Disposition, yet can we not thinke that those make good use of the plenteousnesse of the conceived matter, who finding great varietie of persons, places, and actions, picke out one or other thing wherein their imperfect skill might chiefly exercise and hide it selfe, studying alwayes upon every occasion to patch up their defective Disposition with something they are best used to: *A poore and ridiculous Painter,*

who

who knew almost nothing else but how to paint a Cypresse tree, sayth Acron*, *being desired by one that had suffered ship-wracke, to draw him, and the whole resemblance of his most miserable mis-fortune, asked instantly, whether he would not have a Cypresse tree painted among the rest.* But this is not the way of Art; a sound and uncorrupt way of art is best allowed of, when it useth all the strength it hath, when it leaveth nothing unattempted, but goeth boldly in hand with the whole matter. It is therefore an infallible signe of a confessed weakenesse, when a painter meeting with an aboundant and pleasant history, findeth himselfe so much frighted and overcharged with the very weight of the matter, as that he dareth not undertake to beautifie every part of that order which floweth out of the nature of things, but bestoweth all his skil & care upon the shield of some famous Captain offered in the story, or else upon a cave delicately overshadowed with Ivy, Lawrel, Myrtle. These shifts & by-ways, sayth Quintil.* *are meer refuges to shelter our infirmitie: even as they who canot make their course good by running out-right, are put to it to help themselves by turning and winding.* Others though they doe not intend to abuse the spectators, and to divert their eyes by such gay and glorious toyes, from spying the defaults of their disposition, yet doth their grosse ignorance drive them unto the same inconveniences; Beeing *like unto a servingman newly inriched with an inheritance lately left him by his Master,* sayth Lucian*, *that knows not how to put on a goodly coat handsomely, and transgresseth the lawes of banqueting upon every occasion, falling hastily to his victuals, as if he meant to burst his belly with some plain houshold pottage and course salt meats: whereas he might very well feed upon pullets, pork, hare.*

* *In Hor. de Arte.*

* *Orat. instit. li. ix, cap. 2.*

* *De conscrib. hist.*

§ 8. A true Artist maketh choice of a full and copious

argument, becauſe hee findeth it more agreeable with his vaſt and unſtayed underſtanding, to entertaine the freenes of his phanſie, and to exerciſe the excellencie of his Art in every part of the conceived matter. Hee ſhrinketh at nothing, but loveth to goe boldly and confidently over the whole hiſtory. He cannot abide to have his phanſie pinned up within the narrow compaſſe of a poor and needy invention; aſſuring himſelfe, that in ſuch an abundance of things his wit and ſkill ſhall ſhew themſelves more aboundantly. So doth *Philoſtratus* * teach us, That this variety of ſchemes and actions addeth unto the picture a moſt pleaſant gracefulneſſe. Thoſe painters likewiſe were ever held in greateſt admiration, which adventured to adde the grace of a judicious and orderly diſpoſition, to the moſt gracefull and commendable varietie of matter. Whereas others, though never ſo excellent in ſmall pieces, are always to ſeek when one or other occaſion putteth them upon a more copious argument. They are not able to ſave their former credit, when they doe meet with any more grave & ſerious matter. *Being like unto ſome ſmall creatures*, ſayth Quintilian *, *which are exceeding quick and nimble in narrow places, but are caught in an open field.* Demetrius Phalereus his words are very remarkeable: Nicias *the painter maintained*, ſayth he *, *That it is no ſmall part of the art of painting, to take a matter ſufficiently great, and ſo to paint, without mincing the art into ſmall parcels, as little birds or flowers. Hee held therefore that a rare workman had better buſie his skill about ſome famous horſe-battels or ſea-fights, wherein many ſeverall poſtures of horſes might be expreſſed, ſome running, ſome ſtanding upright, ſome falling downe upon their knees; ſome horſemen alſo ſhooting, ſome falling downe to the ground. For he was of opinion, that the argument it ſelfe is as well a part of Picture,*

* *Icon. li. II. in Rhodog.*

* *Orat. inſtit. li. xii. cap. 2.*

* *De elocut. § 76.*

Picture, as Fables are granted to be a part of Poësie.

§ 9. It is then certaine, that an extraordinary force of Art sheweth it selfe most in an extraordinary argument, so loveth the best skill alwayes to busie it selfe about the best matter. But seeing the Artificers intend nothing so much with the whole labour of their art, as to leave unto the following Ages an opinion of wit and art; it is likewise evident, that the worke requireth a round, and not interrupted continuance: all the parts of it must be connected, easily rolling on, and gently flowing or rather following one another, after the manner of them that goe hand in hand to strengthen their pace; they hold and are held. For a Workeman shall never be esteemed judicious and witty, so long as there appeare in his work some broken and abruptly dismembred passages. Even as they are deservedly laughed at, who going about to tell a tale doe nothing but stutte and stammer, belching out some abrupt & pittifully chopt speeches. *Where naked joynts are propounded*, sayth Seneca*, *it is instantly manifest, if either the number or the order have not their due.* What in other works useth to be rude, loose, and scattered, is ever in a good and perfect worke, well grounded, finely framed, and strongly trussed up together. The whole period and compasse of the represented history is so delightsome for the equable roundnesse of composition, and so grave for the seemely simplicity of handling and framing the matter, that it may bee perceived even of the least, liked of the most, understood and judged only of the Learned. Which default, when as some endeavor to salve and recure in their workes, they patch up the holes with pieces and ragges borrowed of other mens inventions, corrupting the whole frame of their worke, and making it like unto an ill relished gallamaufrey or hodge-podge, of several

* *Lib. I. controv. in proœmio.*

and very much disagreeing things.

Yet can these men finde in their hearts to boast, as if some instinct of an elevated spirit had newly ravished them above the meanesse of common capacities. But sometimes, being in the middest of their bravery, suddenly either for want of matter, or skill in ordering the matter, sometimes also for having lost their former conceit loosely hanging together, they are very much pained and travelled in their remembrance, not knowing which way to turne themselves. To let these ragged and raking painters alone, I wil content my selfe to say thus much onely, That a picture is so much the worse, how much the better the sence and art of the scattered parts might bee if they were well ordered; seeing the neglects committed in the disposition, are discovered by the light someneſſe of the things themselves; and whatsoever doth not hang well together, bewrayeth it selfe as well by an inequalitie of colour, as by the clefts and gaps appearing in a mis-joyned worke. *Quintil. xii. 9.*

§ 10. Moreover, when we recommend a most copious argument unto the laborious care of an ingenious and industrious artificer, we do not commend their arrogance, who disdaine to meddle with any meane matters, seeing a man may very well shew his wit in small matters also, sayth *Paulus Silentarius, lib. IV, Græc. Epigrammatum, cap. 32.*

Neither do we thinke well of them, which meeting with a thin and spare argument, use to besmeare it round about with many fine by-workes, set forth in glorious and glaring colours; sometimes also piecing and inlarging it in the middest with a great number of farre fetcht additions, altogether disagreeing from the matter in hand: for all such things spoyle the whole frame of the worke, and make it totter, though they seeme to strengthen and augment it. See *Horace*

race in his Art Poëticall. And *Dionyſius Longinus de ſublimi Oratione*, § 8.

Great maſters uſe ſometimes to blaze and to pourtray in moſt excellent pictures, not onely the dainty lineaments of beauty, but they uſe alſo to ſhadow round about it rude thickets and craggy rockes, that by the horridneſſe of ſuch parts there might accrue a more excellent grace to the principall: even as a diſcord in muſicke maketh now and then a comely concordance: and it falleth out very often, that the moſt curious ſpectators finde themſelves, I know not how, ſingularly delighted with ſuch a diſorderly order of a counterfeited rudeneſſe. If therefore any one loveth to follow the example of that ſame Pamphilus, *who*, as Tully* reporteth, *was wont to paint great matters in the middeſt of ſome garlands and labels, even as if they had been ſome childiſh recreations and paſtimes*, let him ſee how he ſpeedeth with it. Great and exquiſite maſters chuſe rather to unfold great matters of argument covertly, than profeſſing it, not to be able to performe it accordingly. *They do not ſtudy to produce ſmoke out of light, but light out of ſmoke*, ſayth Horace*, *to the end that they might effect ſpecious miracles*. And again in the ſame treatiſe; *I ſhall take ordinary matters in hand, that every one may hope to doe the ſame. And yet is he likely to ſweat much, and to loſe all his labour, whoſoever dareth attempt it: ſo much grace doe mean and ordinary things receive from a good and orderly connexion.*

* *Lib. III, de Orat.*

* *De Arte Poet.*

§ 11 The chiefeſt benefit Picture receiveth by a good and orderly collocation of the figures, is Perſpicuitie: and ſure it is, that a neat and convenient diſpoſition doth no leſſe advance the evidence and perſpicuitie of the Worke, than Life and Motion is able to doe. *Let perſpicuitie ſhew it ſelfe every where in the worke*, ſayth Lucian*, *procured by the*

* *De Conſcrib. hiſt.*

the mutuall connexion of things: for it will make every thing compleat and perfect. The first being wrought, bringeth in the second which followeth: and this second is so linked together with the first: that there is no interruption between them both; no more are they severall narrations joyned together, seeing the first doth keepe such good neighborhood and correspondence with the second, that their extremities communicate and mix themselves one with another. Plutarch having related how Aratus freed the Pellenenses from the invasion of the Thessali-

* *In Arato.* ans, *This was accounted a very famous deed,* sayth hee *, *and* Timanthes *the painter made the battell most apparantly to be seen, for the good disposition used in the worke.* The younger Philostratus also in his picture of the Huntsmen, commendeth that piece principally for the perspicuous disposition

* *In Venat.* it had. *Good gods,* sayth he *, *how wonderfull and how sweet is the perspicuitie of the picture! it is easie to see therein every one his fortune. The seat suddenly made of nets cast in heapes, receiveth the chiefest masters of the sport, which are five. You cannot but marke the middlemost, how he rowsing himselfe turneth to his fellowes, as if he meant to acquaint them with what he had done, and how he had first thrown down one of the Deere, &c.* Who listeth, may see in the elder and younger Philostratus many most accurat expressions of pictures commendable for their elegancie of disposition.

§ 12. Disposition, as it is the worke of an accurate proportion, observeth more particularly the distance of the figures, and of the severall parts of figures. The neerenesse that is betweene this kinde of disposition and proportion, mooved Pliny to call it by the name of Symmetry. *Apelles,*

* *Lib. xxxv. cap. 10.* sayth he *, *was mightily taken with Asclepiodorus his Symmetry.* For in saying so, hee doth insinuate nothing else, but that *Apelles could not come neere* Asclepiodorus *for*

measures

meaſures, that is, what diſtance there ought to be betweene figure and figure, as the ſame Pliny ſpeaketh a little before. What concerneth this Diſpoſition, we have no rule for it, our eye muſt teach us here what to do *When the Artificers put many figures together upon one boord*, ſayth Quintil.* *they diſtinguiſh them by their ſeverall places, leſt the ſhadows ſhould fall upon the bodies.* But *theſe places*, ſayth the ſame Author elſewhere *, *being here of great force, doe not admit any other judgement but the judgement of our eyes.* Having therfore already ſet downe ſome rules for that ſame generall diſpoſition, which floweth out of the nature of the invented matter, wee ſhould now likewiſe adde ſomething concerning this particular Diſpoſition, but that we find it wholly to be the worke of a moſt curiouſly diligent and judicious eye. So doth the neatneſſe and handſomneſſe of this diſpoſition chiefely diſcover the Artificers judicious induſtry, or rather his laborious paine, as Philoſtratus ſpeaketh: *Let us conſider the laborious paine of the painter*, ſayth he *, *for it is no ſmall trouble, in my opinion, to geare foure horſes together, and not ſo much as to confound any of their legges, howſoever their gentleneſſe be not without fierceneſſe. The one ſtandeth ſtil, ſhewing himſelf loth to ſtand: the other goeth about to carvet. In the third you may ſee a ready willingneſſe to obey. The fourth rejoyceth in* Pelops *his beauty, inlarging his noſthrils as if he were a neighing, &c.*

*Li. viii. c. 5.

*Lib. ix, c. 4.

* Icon. lib. 1. in Pelope.

You may obſerve in the picture of Menæcus a world of ſchemes rightly placed. The walls for all that of the City Thebes yeeld us a moſt notable example of this particular Diſpoſition. *The painters device is very ſweet and pleaſant*, ſayth the elder Philoſtratus *, *for having filled the city wals with armed men, he maketh it ſo, that ſome are ſeen at their ful length, the legs of ſome are hidden, others do but ſhew their halfe*

* Icon. lib. 1. in Menæc.

halfe bodies, their breasts, their heads, their head-pieces, their spear-heads. These things are nothing els but a certaine kinde of Proportion, seeing the eye must be beguiled after this manner whilst it passeth on through and with a convenient distance of such circles. Though all the figures represented in the picture of Hesione kept their just distance, yet was there a more peculiar way of art observed in the disposition of the several parts of the sea-monster: The sea-monster winding it selfe, sayth the younger Philostratus *, *not in one round, but with many and severall turnings, some parts of it were seen in the water, refusing to be accurately discerned by reason of their deepnesse; some againe did rise to such a height, that any one who is vnexperienced in sea matters, would have taken them for little Islands, &c.* The properties belonging to the disposition of things seene in the water, are more fully expressed in the following words: *The colours of the fishes appear in the azure-coloured sea,* sayth the elder Philostratus *: *the uppermost seem to be black: the next to them come somwhat short of that blacknes: the rest deceiveth our sight, being first shadowy, then wateriſh, and at length conceivable only. For our sight descending deep into the water, groweth dim, and will not suffer us to discern accuratly what is underneath.* The same Philostratus in the description of Olympus his picture doth also teach us, That it is no small piece of workmanship to hit the true posture of such figures as do represent their owne image in the water. Of the inversion of the figures represented in the water or in a looking glasse, see Ausonius, in Mosella. And Agell. lib. xvi. noct. Attic. cap. 18.

* *In Hesio.*

* *Icon. lib. I. in Piscator.*

CHAP.

CHAP. VI.

Some things, though they are very pleasing in their severall parts, sayth Quintilian*, *yet doth not the whole accord with the parts.* A picture therefore may very well bee commended for the excellencie of invention, Proportion, Colour, Life, Disposition, and yet want that comely gracefulnesse, which is the life and soule of Art. These five heads, handled immediately before, do not suffer themselves to be severed; one alone will not serve; no more will two, or three, or four of them; they must go all joyntly hand in hand: if there bee but one wanting, it is to small purpose that wee should busie our selves over-much about the rest. The consummation of a picture consisteth chiefely therin, that these five heads concurring, and lovingly conspiring, should breath forth a certain kinde of grace, most commonly called *the aire of the picture:* which in it selfe is nothing else but a sweet consent of all manner of perfections heaped up in one piece: the best collection of the best things.

* *Orat. instit. lib.* IV, *cap.* 2.

Like divers flours, whose divers beauties serve
To deck the earth with his well-coloured weed,
Though each of them his privat form preserve,
Yet joyning forms, one sight of beauty breed:

sayth a noble and famous Poët*. Seeing then that a witty invention doth gently allure our minde, a neat proportion doth readily draw our eyes, a convenient colour doth pleasingly beguile our phansie, a lively motion doth forci-

* Sir *Philip Sidney in the third Booke of his Arcadia.*

bly ſtirre our ſoul, an orderly diſpoſition doth wonderfully charme all our ſenſes; how ſhall not that picture have great power over our mind and ſpirits, in the which all theſe perfections are moſt ſweetly united into one? The body of a man is not inſtantly eſteemed gracefull and comely, when as every part of it ſeemeth to bee of a goodly feature; but when the perfection of every part produceth a perfectly well favoured comelineſſe in his whole ſhape and poſture. A body therefore may very well be faire, and yet want this gracefull comelineſſe, which raviſheth the eye of the beholders, by beautifying beauty it ſelfe. So doth *Ovid* * ſay, That there was in the beauty of *Venus* a ſufficient mixture of grace. And *Suetonius* * reporteth of *Nero*, That his body was rather faire than comely. Beauty doth not alwayes beget liking; it is onely Grace which maketh faire ones fairer than faire, by the lovely and delicate ſweetneſſe of a winning favour. In beautifull bodies grace is the life of beauty. Catullus obſerveth this difference in a compariſon he maketh betweene Quintia and Lesbia. *Many*, ſayth he *, *hold* Quintia *to be fairer: ſhe is in my opinion, white, tall, and ſtreight. Theſe particulars I do confeſſe; as for the whole, that ſhe ſhould be beautifull, I deny that; ſeeing in ſuch a great body of hers there is no comelineſſe at all, no not one crum of pleaſantneſſe.* Leſbia *is beautifull indeed; for as ſhee is perfectly fair, ſo hath ſhe likewiſe ſtollen away all manner of graces from them that are moſt beautifull.* Tibullus * doth alſo commend the beauty of Sulpitia, for the moſt comely demeanour it had; ſeeing ſhe could do nothing, ſhe could ſtir no where, but that her beauty was ſtill waited upon by a certain kinde of lovely grace, which did ſtealingly accompany her in all her actions, adding a moſt ſweet and pleaſing life to her native perfections. Claudia Rufina an Engliſh Lady endued with

* *Lib. II. de Arte.*

* *In Nerone, cap. 51.*

* *Carm. 87.*

* *Lib. iv. Eleg. 2.*

with many extraordinary gifts of nature, is likewiſe commended by Martial *, for having added to theſe good parts all the Graces which either Greece or Rome were able to affoord. The caſe ſtandeth even thus with picture: unleſſe there bee in the worke that ſame ayre and comely Grace, which is made up by the concord and agreement of ſeverall accompliſhed parts, it cannot pleaſe the beholder. Even as a lute cannot delight the hearer, unleſſe all the ſtrings from the higheſt to the loweſt being well tuned, ſtrike the eare with the ſweet harmony of a diſagreeing agreement. *Apelles* was excellent at this: for though that age wherein he lived was very well ſtored with all manner of rare workemen, yet did he attribute this glory eſpecially unto himſelfe: having therefore commended the other Artificers ſufficiently, hee did not ſticke to ſay, that they did lacke this Grace, though they had all other good qualities belonging to that art. See Pliny, xxxv. 10. Where the peereleſſe artificer underſtandeth by this Grace, nothing elſe but a peculiar perfection of the Invention, Proportion, Colour, Motion, Diſpoſition, ſo diffuſed through the whole work, that the picture we ſee doth not ſo much raviſh our ſenſes with the Invention, Proportion, Colour, Motion, Diſpoſition, as they are compleat and perfect in themſelves, but rather as they bring all their peculiar perfections together, to atchieve the higheſt perfection of an univerſall Grace indifferently, ſhewing it ſelfe in the whole worke, and in every part of it.

* *Lib. xi. Epigr. 54.*

§ 2. This is queſtionleſſe that grace, which readily and freely proceeding out of the Artificers ſpirit, cannot be taught by any rules of art: no more can aſſiduity of importunate ſtudies helpe us to it. *Whatſoever is exceſſive is faulty*, ſayth Quintilian *. Too much care therefore is rather like to ſpoyle the comely ſweetneſſe of this Grace, than to

* *Orat. inſtit. li. viii. cap. 3.*

advance it; and whensoever we doe but begin to streighten the freenesse of it by an unseasonable and over curious niceneſſe of studying, the decent comelineſſe of the work is instantly gone and lost. *Whatsoever doth not become the matter, cannot please*, sayth Quintilian *. *Every thing therefore which filleth the nature of the matter well enough*, sayth the same Author elsewhere *, *loseth the grace it hath, unlesse it be tempered with a certaine kinde of moderation: and a man may sooner feele the observation of this point in his own privat judgement, than learne it by precepts. What is sufficient, and how much the present argument may receive, cannot be prescribed by measure and weight; seeing it is here as it is with meats, the one filleth us more than another.* Hence it is that many, upon whom Nature hath somewhat niggardly bestowed her best gifts, make good shift to use them soberly and wisely, so *at least that they might not misbecome them*, sayth Tully *; *for this is most of all to be avoided, and it is not easie to give precepts of this one thing.* Roscius *sayth often in my hearing, that to become is the principal point of art, and this is the only thing which cannot be procured by Art.* It is true, that art cannot procure this, yet doth it ever proceed & flow out of the force of a hidden and warily concealed art: seeing, *Nothing can be effected without art, and decencie doth alwayes accompany Art. Do we not see how those darts fly most handsomly, which are hurled out most cunningly? Such archers likewise as have the sureſt hand, use withall to loose their arrowes in a more comely manner*, sayth Quintilian *. It remaineth then that we hold this grace to be the worke of a wisely dissembled art. But if any man wil needs beleeve, that such a high perfection is the fruit of a fertile and forward nature, the same must for all that grant us, that *in this nature it self there shall be some kind of art*, as the same Quintilian speaketh *.

* *Orat. instit. lib.* I, *c.* 11.

* *Orat. instit. lib.* XI, *cap.* 1.

* *Lib.* I, *de Oratore.*

* *Orat. instit. lib.* IX, *cap.* 4.

* *Ibidem.*

For

For these two, I mean Nature and Art, are so close coupled together, that the one may not be separated from the other, if we doe intend to save the comelinesse of the worke: and whosoever meaneth to expresse the nature of this mightie and most characteristicall vertue, the same must call it with *Dionysius Halicarnassensis* *, *either a certaine felicitie of Nature, or a worke of labour and Art, or else a habit and facultie arising out of the mixture of them both:* even as *Dionysius Longinus** maintaineth that *the perfection consisteth in a mutuall coherence of these two:* see the fourth Chapter of our First booke, where wee doe speake something more of Nature and Art concurring to the constitution & accomplishment of the Art.

* *In Lysia.*

* *De sublimi orat.* § 32.

§ 3. It is then most evident what a hard taske they undertake, which go about to recommend their memories to the following age by one or other absolute piece of workmanship; seeing that this gracefull comelinesse is not sufficient to the worke, unlesse there doe moreover appeare in it some successfull effects of a bold and confident Facilitie. After that *Plinie*, as it is quoted in the first section of this present chapter, hath related how *Apelles* did challenge unto himselfe the chiefest praise in this point of Grace above all other Artificers, he goeth further on to something else; *Apelles did also take on him another praise*, sayth he, *when he did admire* Protogenes *his worke done with excessive paines and too much care: for he said that* Protogenes *in all other things was equall with him, or rather better then he thought himselfe to be: but that* Protogenes *in one thing was farre inferior to him, because he knew not when to hold his hand: insinuating by this memorable precept, that too much diligence is oftentimes hurtfull. Plutarch* doth likewise make a distinction betweene the fore-mentioned Grace and this same

bold Facilitie: *the verſes of* Antimachus, ſayth he*, *and the pictures of* Dionyſius, *who both were* Colophonians, *having vehemencie and intenſion, ſeeme to be forcibly expreſſed and too much belaboured: but* Nicomachus *his pictures and* Homer *his verſes have this alſo beſides all the other efficacie and grace which is in them, that you would thinke them made out of hand with much eaſe.* Soth doth then this excellent perfection of Grace waxe more gracefull, when it is accompanied with an unconſtrained Facilitie proceeding out of the unſtayed motions which uſe to ſtirre and to impell the free ſpirit of a moſt reſolute Artificer; whereas an unreſolved and timorous lingerer doth on the contrary deface and utterly overthrow all the hope of Grace. *Wee are to conſider in every thing, How farre forth it is to be followed,* ſayth *Tullie**, *for although every thing ought to conſiſt within its owne meaſure; what is too much uſeth for all that to offend us more, than what is too little.* Apelles *therefore was wont to ſay, that thoſe Painters miſtake themſelves in this point, who know not what is enough.* *Apollodorus* the clay-worker being moſt diligent in his art, had ſuch an ill opinion of himſelfe, that he did oftentimes breake finiſhed images, not being able to ſatisfie his deſire of Art: he was therefore ſurnamed *Apollodorus* the mad, *Plinie* xxxiv, 8. *Callimachus* was ever wont to finde fault with his works, and knew no end of diligence; he was therefore called *Cacozitechnus*; leaving us a memorable example of moderating our care. He made the dancing *Lacedæmonian* women; *a moſt accompliſhed worke*, ſayth *Plinie* in the ſame place, *but that diligence defaceth in it the whole Grace of the workmanſhip.* Picture therefore muſt follow a bold and careleſſe way of art, or it muſt at leaſt make a ſhew of careleſneſſe in many things. *Philoſtratus* propoundeth unto us a lively example of this ſame ſecure and unlaboured

Facilitie,

* *In Timoleonte.*

* *In Oratore.*

Facilitie, when he describeth the picture of many little *Cupids* wantonly hunting a hare, and carelesly tumbling on heaps for the eagernesse of their sportfull chace; *the* Cupids *doe laugh and fall downe*, sayth he *, *one on his side, another on his face, some on their backes, and all of them in postures shewing how they missed their prey.* It cannot be conceived otherwise, but that the Grace of this picture was infinitly graced with the confused falls of the lascivious and pampered little ones, as they were negligently represented in the worke by such another seeming error of a temerary and confidently careless Art.

* *Iconum lib.* I, *in Amoribus.*

§ 4. A heavie and difficult diligence doth then marre and quite kill the grace of the worke; whereas a light and nimble Facilitie of working addeth life to the worke: and it concerneth an Artificer very much that he should resolve to do with ease whatsoever he doth: see our second book, *cap.* XI, § 7, where we touch this point a little. I must needs adde thus much onely, that never any Painter was ranked with the better sort of Artists, except *learning, studie, and exercitation had first enabled him with this Facilitie*, sayth *Quintilian* *. *A plaine and unaffected simplicitie*, sayth the same Author *, *is commendable for a certain kinde of pure ornament it hath, and for a certain kind of neatnesse which seemeth to proceed out of a slender diligence, and is lovely even in women.* The Assyrian *Semiramis*, as *Ælianus* * reporteth, was the fairest of all women living, though shee did very much neglect her beautie: *there is a certaine kind of negligent diligence*, sayth *Tullie* *, *so doth want of ornament make many women more comely.* Beautie when it is set forth too carefully, is no beautie. Wee are therefore above all things to take good heed that there do not appeare in our works a laborious gayness and an over-curious affectation of grace; since

* *Orat. instit. lib.* XII, *cap.* 9.
* *Lib.* VIII, *cap.* 3.
* *Var. hist. lib.* VII, *cap.* 1.
* *In Oratore.*

ſince it is moſt certaine that ſuch a poore and ſilly affectation of fineneſſe doth but weaken and breake the generous endeavours of a thoroughly heated ſpirit; beſides that too much diligence uſeth to make the worke worſe. Things not farre fetched are alwayes beſt; becauſe they doe beſt agree with the ſimplicitie and truth of Nature. Whatſoever doth on the contrary bewray an exceſſive care and ſtudie, can never be gracefull and comely; becauſe it dazeleth our ſenſes with the reſplendent beames of gay-ſeeming things, not ſuffering them to ſee what is in the worke; even as ranke graſſe doth ſometimes over-ſpread a whole field in ſuch abundance, that all the good corne being choked up cannot ſo much as peepe out. *Amending it ſelfe*, ſayth *Quintilian**, *muſt have an end: there are ſome which return to every part of their worke, as if all were faultie; they thinke better of every thing which is not the ſame, even as if it were unlawfull that the firſt conceits ſhould ever be good: they doe altogether follow the practice of thoſe Phyſicians which ſeeke worke by laſhing and cutting what was ſound and whole: it falleth out therefore that their workes are full of skars, void of bloud, and never a whit the better for all the care beſtowed upon them. It is then fit that there ſhould be ſomething at length which might pleaſe us, or at leaſt content us; that all our filing might be found rather to poliſh the worke then to weare it out*: ſee the younger *Plinie lib.* IX, *epiſt.* 35. To be ſhort; as in many other Arts the maine ſtrength of Art doth principally conſiſt in the warie concealement of Art; ſo doth the chiefeſt force and power of the *Art of painting* eſpecially conſiſt therein, that it may ſeeme no Art. *But we cannot endure this*, ſayth* *Quintilian, and we thinke the Art loſt, unleſſe it doe appeare; whereas it doth rather ceaſe to be an Art, when it is too apparent.* *Ovid* doth well and properly expreſſe this point in the fable of

* *Orat. inſtit. lib.* X, *ca.* 4.

* *Orat. inſtit. lib.* IV, *cap.* 2.

Pyg-

Pygmalion *, attributing the cauſe of the heart-raviſhing force which was in that image to *Pygmalion* his ſkill of concealing the Art in ſuch a notable piece of Art. * x. *Metam.*

§ 5. It is now evident enough that the chiefeſt comelineſſe of this Grace conſiſteth in a readie and unconſtrained Facilitie of Art: and if wee doe but marke it, there are in this gracefull facilitie ſuch hidden treaſures of all manner of contentment, that even the better ſort of men love to feed their greedy eyes with ſuch a goodly ſight. A picture therefore which ſtirreth no admiration in the heart of the beholders, doth hardly deſerve the name of a picture; even as men of underſtanding hold him onely to be Artificer, who is able to expreſſe abundantly, accurately, pleaſantly, lively, and diſtinctly, whatſoever his learned Invention hath ſuggeſted unto him. This is that vertue which gathereth great rings of amazed ſpectators together; which carrieth them into an aſtoniſhed extaſie, their ſenſe of ſeeing bereaving them of all other ſenſes; which by a ſecret veneration maketh them ſtand tongue-tyed, *the greatneſſe of admiration leaving no place for many applauſes*, ſayth *Symmachus* *. *Incredible things finde no voice*; ſayth *Quintilian* *, *ſome things are greater, then that any mans diſcourſe ſhould be able to compaſſe them.* Marke *Damaſcius*, I pray you, and learne of him what ſtrange effects the ſight of *Venus* dedicated by *Herodes* wrought in him. *I fell into a ſweat*, ſayth he *, *for the very horror and perplexitie of my mind: I felt my ſoule ſo much touched with the lively ſenſe of delight ſomneſſe, that it was not in my power to goe home; and when I went, I found my ſelfe forced to caſte backe mine eyes now and then to the ſight.* It chanceth therefore very often that the trueſt Lovers of art, meeting with ſome rare piece of workmanſhip, ſtand for a while ſpeechleſſe: ſee *Calliſtratus* in his ſecond deſcription of *Praxiteles*

* *Lib.* 10. *Epiſt.* 22.
* *Decl. xix.*
* *Ap. Photiũ.*

Praxiteles his *Cupid*: yet afterwards, having now by little and little recovered their ſtraying ſenſes, they breake violently forth in exclaming praiſes, and ſpeake with the moſt abundant expreſſions an eye-raviſhed ſpectator can poſſibly deviſe. When they obſerve in the picture of *Paſiphaë* how the little *Cupids* buſie themſelves with ſawing the timber; *the Cupids that are a ſawing*, ſay they, *ſurpaſſe all apprehenſion and art which may be performed by the hands of men and by colours: marke well, I pray you, the ſawe goeth into the wood, and is now alreadie drawne thorough it: theſe Cupids draw it; and one of them ſtandeth on the grouud, the other upon a frame, &c.* ſee *Philoſtratus, Iconum lib.* I, *in Paſiphaë.* Having conſidered in the picture of *Pindarus* his nativitie the ſeverall effects of a moſt exquiſite art, they cannot forbeare to give unto the ſtanders by a little ſmack of that ſweetneſſe which doth ſo much affect their ſenſes; *you cannot but wonder at the bees*, ſay they, *ſo delicatly painted, &c.* ſee *Philoſtratus, Iconum lib.* II, *in Pindaro.* The picture of *Penelope* likewiſe doth not only take them with the ſight of that famous web, but they fall alſo upon a little ſpider which ſheweth it ſelfe hard by; *to repreſent the ſpider ſo delicatly after the life*, ſay they, *and to paint her laborious net, is the worke of a good Artificer, and of ſuch a one as is well acquainted with the truth of things &c.* ſee *Philoſtratus Iconum lib.* II, *in Telis.* They doe in the picture of the dying *Panthia* amazedly obſerve, how *her nailes are ſweeter than any picture. Philoſtratus Iconum lib.* II, *in Panthiâ:* and *Philoſtra. junior in Venatoribus.* They ſhew in the picture repreſenting an ivory *Venus*, how *the dancing Nymphs are moſt divinely expreſſed. Philoſtratus Iconum lib.* II, *in Venere.* When they ſee the golden garment of *Venus*, they finde themſelves moſt of all raviſhed with the ſeame of her coates, *which may ſooner be conceived than*

than ſeene. Philoſtr. junior in Ludibundis. They perceive in the marble image of the revelling *Baccha* all the properties of a diſtracted mind; *there did ſhine in her ſuch noiable ſignes of the paſſion, tempered by an unſpeakable way of art. Calliſtratus in Bacchæ ſtatuâ. Narciſſus* his marble image maketh them *Narciſſus*-like aſtoniſhed; *it cannot be expreſſed with words*, ſay they, *how a ſtone ſhould be ſo looſened as to repreſent the good plight of youthfull vigour, exhibiting a bodie contrary to its owne ſubſtance: for being of a more ſolide nature, it engendreth in our minde the ſenſe of a ſoft and delicate tenderneſſe, being gently diffuſed and made to riſe after the manner of a ſwelling bodie. Calliſtratus in Narciſſi ſtatuâ.* When they behold the braſen ſtatue of *Cupid*; *doe not you ſee*, ſay they, *how the braſſe admitteth a tender fluidneſſe, unfeiſably foregoing the hardneſſe of his nature and ſuffering it ſelfe to be ſoftened to the likeneſſe of a full-fleſhed bodie? Calliſtratus in primâ deſcriptione Cupidinis Praxitelici.*

§ 6. Pictures which are judged ſweeter then any picture, pictures ſurpaſſing the apprehenſion and Art of man, workes that are ſayd to be done by an unſpeakable way of Art, delicatly, divinely, unfeiſably, &c. inſinuate nothing els but that there is ſomething in them which doth not proceed from the laborious curioſitie preſcribed by the rules of Art, and that the free ſpirit of the Artificer marking how Nature ſporteth her ſelfe in ſuch an infinite varietie of things, undertooke to doe the ſame. *The hand of Myron*, ſayth *Statius Papinius**, *played in braſſe. Myron* therefore, when he wrought, ſeemed but to play: no more did his workes profeſſe a laborious and painfull way of Art, but a man might perceive in them ſuch a ſweet Grace of an unaffected Facilitie, as if the Artificer youthfully playing had made them. The younger *Philoſtratus* uſeth the ſame manner of

* *Lib. I, Sylv. in Tiburtino Manlii Vopiſci.*

* *In Orpheo.* speaking; *the Painter*, sayth he *, *playeth youthfully*: see *Callistratus* also in his description of the statue of *Memnon*: for *Philostratus* and *Callistratus* use both one word, which signifieth, to doe a thing with such courage, pleasantnesse and ease, that the worke may be perceived to proceede out of a lusty and vigorous youthfulnesse: and certainly, the chiefest and most lively force of Art consisteth herein, that there appeare in the worke that same prosperously prompt and fertile Facilitie which useth to accompany our first endeavours: this is the very life and spirit of Art; which if it be extinguished with too much care of trimming, the whole worke will be but a dead and lifelesse thing. *Wee did speake hitherto*, sayth *Plinie* *, *of the dignitie of the dying Art*: he speaketh well and properly, when he calleth the Art as it was a decaying, *a dying Art*: seeing we have shewed above, in the sixt chapter of our second Booke, that these Arts being anciently perfited by the study and care of many and most consummate Artificers, came so low about the times of *August*, as that they were readie to give their last gaspe: for in that very time, the vices prevailing, the Art perished; and when the Artificers, leaving the simplicitie of the ancients, beganne to spend themselves in garnishing of their works, the art grew stil worse & worse, til it was at last overthrowne by a childishly frivolous affectation of gaynesse.

* *Li. xxv. cap. 5.*

§ 7. Having now seene alreadie wherein the chiefe comelinesse of Grace doth consist, and how by a glorious conquest it doth sweetly enthrall and captivate the hearts of men with the lovely chaines of due admiration and amazement; having likewise considered by the way that this Grace hath no greater enemy than affectation; it is left onely that we should examine, by what means it may be obtained: although we dare not presume to give any precepts of it; which in the opinion of Tully and Quintilian is altoge-

ther impoſſible: ſince it is certaine, that this grace is not a perfection of art proceeding meerely from art, but rather a perfection proceeding from a conſummate art, as it buſieth it ſelfe about things that are ſutable to our nature. So muſt then art and nature concur to the conſtitution of this Grace. A perfect art muſt be wiſely applied to what we are moſt given to by nature. Whoſoever hath perfect ſkill in theſe Arts loveth alwayes to be doing: and though a good artificer be likely to doe well, or at leaſt tolerably, in every thing he taketh in hand; yet is it certaine, that he ſhall doe better, and come neereſt to this comelineſſe of Grace, when the excellencie of his art buſieth it ſelfe, not with ſuch things as he loatheth, nor with ſuch things as hee is indifferently affected unto; but with ſuch things as are moſt agreeable with his nature & inward diſpoſition. *We are to follow our own nature,* ſayth Tul.* *and we are to meaſure our ſtudies bythe rule of our nature: for it is to no purpoſe, that we ſhould ſtrive againſt nature, and follow a thing we canot attain to. This makes it alſo more appear, what maner of comlineſſe this is, ſeeing nothing can be decent & comly in ſpight (as the cõmon ſaying is) of Minerva, that is, our nature not giving way to it. Upon this contemplation we had need to examine what every one hath of his own, & to make uſe of that, without trying any further how the things which are peculiar to other men might becom us: for that becoms every man beſt, what is moſt his own. Let every man therefore know his owne nature, and be a ſevere judge of what is good and bad in himſelfe; leſt the Scenicall artificers peradventure might ſeem warier than we: ſeeing they doe not always chuſe the beſt fables, but ſuch as are fitteſt for them. They that do rely upon their voyce, chuſe* Epigonos *and* Medea. *They that do rely upon their geſture, chuſe* Menalippa, Clytemneſtra. Rupilius *did alwayes act* Antiopa. Æſopus *did ſeldom act*

* *Li. I. de Offic.*

act Ajax. *We ſhall therefore chiefely beſtow our labour about theſe things, to the which we do find our ſelves apteſt. If in the mean time one or other neceſſary occaſion driveth us to thoſe things which are ſomwhat abhorring from our nature, wee are then to bend all our care, meditation, diligence, that we might do theſe things, if not decently, yet with as little undecency as poſſibly can be; ſtudying always more to ſhun faults, than to hunt after ſuch vertues as are not affoorded us by nature.* See the fourth chapter of our firſt booke, where wee do inſiſt more generally upon this point.

CHAP. VII.

WE have ſeene that the height of Art doth chiefely conſiſt in the fore-mentioned Grace; and that this Grace muſt proceed from the perfections of an accurate invention, Proportion, Colour, Life, Diſpoſition, not onely as each of them is perfect in it ſelfe ſeverally, but as generally out of the mutuall agreement of them all, there doth appeare in the whole worke, and in every part of it, a certaine kinde of gracefull pleaſantneſſe: We have ſeene likewiſe, that this Grace is not the worke of a troubleſome and ſcrupulous ſtudy, but that it is rather perfected by the unaffected facility of an excellent art and forward nature equally concurring to the worke; ſo is it moſt certaine, that never any artificer could attaine the leaſt ſhadow of this grace, without the mutuall ſupport of Art and Nature: nature is to follow the directi-

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ons of art, even as art is to follow the prompt readineſſe of our forward nature. Seeing then that this grace can never be accompliſhed, unleſſe all theſe things doe meet in the worke; ſo is it likewiſe evident, that even the ſelfe ſame things are requiſite to the diſcovering of the Grace. The way of begetting is the onely way of judging. Whatſoever is not ſought in his owne way, ſayth *Caſſiodorus* *, can never be traced perfectly. They therefore doe exceedingly miſtake, who thinke it an eaſie matter to finde out and to diſcerne ſuch a high poynt of theſe profound arts. This inimitable grace, equally diffuſed and diſperſed through the whole worke, as it is not had ſo eaſily, cannot be diſcerned ſo eaſily. Whether a picture be copious, learned, magnificent, admirable, ſufficiently poliſhed, ſweet, whether the affections and paſſions are therin ſeaſonably repreſented, cannot bee perceived in any one part; the whole worke muſt ſhew it. Dionyſ. Longinus ſpeaketh well to the purpoſe when he ſayth *, *We ſee the skil of invention, the order and diſpoſition of things, as it ſheweth it ſelf, not in one or two parts only, but in the whole compoſition of the worke, and that hardly too.*

* *De divin. lection. c. 28*

* *De ſubl. Orat.* § 1.

§ 2. Away then with all thoſe, who thinke it enough if they can but confidently uſurpe the authority belonging onely to them that are well skilled in theſe arts: it will not ſerve their turne, that they doe ſometimes with a cenſorious brow reject, & ſomtimes with an affected gravity commend the workes of great maſters: the neat and poliſhed age wherein we live will quickly finde them out. So did the ſelfe-conceited Megabyzus, when hee was ſitting in *Zeuxis* his ſhop, preſume to prattle ſomething about matters of art, even as if his big lookes and purple coat ſhould have made his unadviſed diſcourſes good; but he found himſelf very

much

much deceived: seeing *Zeuxis* did not sticke to tell him to his face, that he was both admired & reverenced of all that saw him, as long as he held his peace: whereas now having begun to speake senselesly, hee was laughed at even of the boyes that did grinde colours. See Ælian. Var. hist. lib. II. cap. 2. This is then no jeasting matter, we must examine with a circumspect and judicious earnestnesse, whether the knitting together of severall things represented within the compasse of one table, be round without roughnesse, and learned without hardnesse: besides that, we are to consider more distinctly, how the perspicuous disposition flowing out of a grave and profitable invention, instructeth our judgements: how a proportionable designe trimmed up with pleasing colours delighteth our sences; how a lively resemblance of action and passion ravisheth our soule, altering and transforming with a sweet violence the present state of our mind to what we see represented in the picture. For it goeth heere with painters, as it goeth with orators and Poëts, they must all teach, delight, and moove: *It is their duty*, sayth Tully*, *that they should teach; it is for their owne credit that they should delight; it is altogether requisite that they should moove and stirre our minde. Witty things teach us: curious things delight us: grave things moove us: and he is the best Artist, who is best provided of all these things. Whosoever on the contrary is meanly provided of them, he is but a meane one; even as he is the worst who hath small store of them: for naughty painters are in this sence as well called Painters, as the best. If any one in the meane time studying to be grave, loseth the opinion of wit: or if on the contrary, he had rather seem witty than gorgeous; the same, though he may be reckoned amongst them that are tolerable, yet is he none of the better sort; seeing that is best onely, what hath all manner of praises.*

* De opt. gen. Orat.

§ 3. I

§ 3. I would not have a man so severe and peremptory in his judgement, as to examine every thing nicely according to the most exact course and apprehension of art: something must be indulged unto the wits of great Masters: provided onely that we doe excuse small mistakes in them, and not such faults as may seeme grosse and monstrous. Hee forgetteth his owne condition, and doth not remember himselfe a man, who will not beare with other mens errours. *The good* Homer *doth sometimes slumber and oversee himselfe*, sayth Horace in his Poëticall Art. *Let the nature of man be never so perfect*, sayth Diod. Siculus *, *yet can she not please in all things:* For neither *Phidias*, though he was wonderful in his ivory works; nor *Praxiteles*, though he did most skilfully mixe the passions of the soule with his works of stone; nor Apelles and Parrhasius, though they did raise the Art of painting to the greatest height by their cunningly tempered colours; could attaine to this, that they should shew an unblameable patterne of their skill. They were men, and mistooke themselves often, by reason of that weakenesse which useth to be in man: besides that, they were sometimes overcome with the height and excellencie of the matters they ventured upon. *Horace* therefore giveth us good advice, when he doth so highly commend this discreet moderation. *Whosoever mixeth profit with pleasure*, sayth hee *, *the same doth hit the principall point of art. Yet are there some oversights that deserve our pardon. Lute strings, do not alwayes sound as our hand and minde would have them, but they yeeld us very often a sharpe note, when we looke for a flat one. A bow doth not alwaies hit what we aime at. Even so where there are many things that do excell in the worke and make it shine. I shal never be offended at a few spots, caused either by heedlesnesse, or else by that weaknesse which is incident to the nature of man.* The

* *Lib. xxvi.*

* *De Arte.*

younger Pliny ſtudieth to induce us to the ſame moderation by another ſimilitude. *Though every one of us uſeth in the ordinary courſe of banquets to forbeare many diſhes,* ſayth he*, *yet do we all commend the whole feaſt: neither do the meats our ſtomack refuſeth, leſſen the pleaſure of what we like.* Wee are then to judge, and that rigorouſly enough, ſeeing it is expected here, that every man ſhould give a ready account of his owne liking and diſliking, without ſuffering himſelfe to be hurried about by the wavering opinions of other men: but nevertheleſſe muſt the ſeveritie of our forward judgement be brideled by a circumſpect and wary moderation, leſt our unadviſed raſhneſſe in judging make us like them that are eſteemed prodigall and laviſh of their judgements: they reject ſome things in the exquiſite workes of the rareſt workemen, as being puffed up; which in the opinion of more underſtanding ſpectators, are full of ſtatelineſſe and magnificence: they reprehend ſome things as beeing wanton, which in more ſober minds are held commendable for their confident boldneſſe: they condemne ſome things as being ſuperfluous and immoderate, which in ſound judgements doe but abound in a temperate plenteouſneſſe. Wee ought to take heed of this, ſeeing there is a great difference, as the younger Pliny ſpeaketh*, *Whether we do note blameworthy or excellent things. All men perceive what ſheweth it ſelfe above other; but it is to be diſcerned by a moſt earneſt intention of the minde, whether that be exceſſive or lofty, whether it be high or enormous and altogether out of ſquare.*

* *Lib.* II, *Epiſt.* 5.

* *Lib.* IX, *Epiſt.* 26.

§ 4. But becauſe our judgment is likely to be ſeduced by the moſt uncertaine ſence of ſeeing, unleſſe we do looke about for all the ſuccour that may be had; we muſt before all things take care that nothing bee wanting which might helpe our deceitfull ſence. *Our ſight, that it may plainly diſ-*

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cern what it seeth, sayth Nemesius*, *standeth in need of foure things; it requireth a sound instrument of seeing, some stirring or changing of place, answerable to the proportion of the things which are to be seen; a just distance, a pure and clear light.* See Themistius also, and *Alex. Aphrodisiensis*, upon *Arist. li. II, de Animâ.* As for the first, *Every one is not able to judge well of every thing*, sayth the same Nemesius*, *but such a one as is skilfull, and well disposed to it by nature.* It is to very small purpose, that a man should invite bleare-eyed folkes to a fine picture; none but quicke sighted people are fit for it. *A phlegmaticke eye is well pleased with shady and dul colours*, sayth Plutarch*, but it abhorreth all manner of bright and glaring colours. *Tully* joyneth the second with the first and third: *We may then trust our sences best*, sayth he*, *when we find them to be sound and healthy, and when all those things are removed that may hinder them We do therfore change the light often, we change the situation also of the things we mean to see; we do deduct and contract the distances, leaving nothing unattempted that may assure unto us the judgment of our eyes.* The fourth consisteth in this, that *we doe set well painted pieces*, as the same Tully speaks elswhere*, *in a good light.* And this is the reason why Vitruvius maintains, that galleries for pictures and such parts of the house as require a constant immutability of light, must take their light from the North, *because that part of the aire is never inlightned nor darkned too much*, sayth he*, but it remaineth alwayes certaine and unchangeable at all houres of the day. And in another place, *Galleries for pictures, embroidering houses, and painters shops, must look towards the North*, sayth he*, *that the colours in their worke, in regard of the constant light, might seem to keep the same quality.* Philostratus* for all that, speaketh of a Gallery in the suburbs of Naples,

* *De Naturâ hominis, cap. 8.*

* *Cap. 18.*

* *In Phocione.*

* *Lib. IV, Academ. quæst.*

* *de Claris oratoribus.*

* *Lib. I, c. 2.*

* *Lib. VI, cap. 7.*

* *In proœmio Iconum.*

looking toward the West, which was richly furnished with many good pieces. But to let this point alone, we had better pursue what we have begun; seeing we cannot but adde Horace his observation unto our former discourse. *Some pictures take us most*, sayth he *, *when we stand nearer, others when we stand further off: some love duskie places, others will be seen in a full light, nothing at all fearing the sharp censures of a peremptory judge: some please us if we do but once view them, others if we take them ten times in hand.* See the old commentator upon these words.

* De Arte.

§ 5. Having outwardly provided what may be good for our eyes, it is next that wee should seriously weigh and consider every part of the work, returning to it againe and again, even ten and ten times if need be. For our sense doth seldom at the first judg right of these curiosities, it is an unwary Arbitrator, and mistaketh many things: all the soundnesse and truth of our judgement must proceed onely from reason.

Although the several circumstances of all arts, and almost of our whole life, are occasioned by the ministery of our senses, saith Boëthius *, *yet is there no certainty of judgement, nor apprehension of truth in our sences, if they are not accompanied with reason. For our sense is alike corrupted with what is too great and too small; seeing it canot perceive the least things by reason of their smalnesse, and it is often confounded with the greatest.* And again in another place; Harmonica *is a faculty*, saith hee *, *by the which we do weigh with our sence and with reason, the differences betweene high and low tunes. Sence doth confusedly marke what commeth neerest unto the thing perceived; but Reason discerneth the sincerity therof, and busieth it selfe about the severall differences. Sence therefore as it findeth confused things, and things approaching unto the truth, so doth*

* Li. I. Music. cap. 9.

* Li. v. ca. 1.

doth it receive his integritie from reaſon: but reaſon, as it findeth the integritie, ſo doth it receive from ſenſe a confuſed ſimilitude and a ſimilitude approaching unto the truth: for ſenſe conceiveth no integritie, but cometh as neere as can be: reaſon on the contrary doth diſcerne and determine: ſee *Macrobius* alſo *lib.* VII, *Saturnal. cap.* 14. This ought therefore to be our chiefeſt care, that wee ſhould not onely goe with our eyes over the ſeverall figures repreſented in the worke, but that we ſhould likewiſe ſuffer our mind to enter into a lively conſideration of what wee ſee expreſſed; not otherwiſe then if wee were preſent, and ſaw not the counterfeited image but the reall performance of the thing: which having well obſerved, the very picture it ſelfe will inſtantly lead us to the principall figures. *Philoſtratus* in the picture of *Amphiaraus* ſeemeth to inſinuate thus much: for having related many and ſtrange adventures that befell unto ſeverall warriers as they were a fighting under the walls and at the gates of the Citie *Thebes*; *But theſe*, ſayth he*, *belong to another diſcourſe, ſeeing the picture biddeth us looke upon* Amphiaraus *alone, as he flieth under the earth with his very garlands, and with his very laurell, &c.* And againe in the picture of *Panthia*; *as for the Citie walls*, ſayth he *, *and the fired houſes, and the faire Lydian women, the* Perſians *may carry and take what can be taken.* Abradates *and* Panthia *dying for his ſake, ſeeing the picture doth intend that, are left to our conſideration as being the chiefeſt argument in hand.*

* *Icon. lib. I.*

* *Icon. li. II.*

§ 6. By this it may be inferred that the moſt earneſt intenſion of our curious mind ought chiefly to employ it ſelfe about the chiefeſt and moſt remarkable things. *Philoſtratus* in the picture of the Fiſhermen giveth us an evident example; *not to goe over every little thing*, ſayth he *, *it will be beſt to ſpeake of ſuch matters as may deſerve our diſcourſe, &c.* ſee

* *Icon. li. I. in Piſcat.*

the description of that picture it selfe. The chiefest things therefore require our chiefest attention; and whosoever contenteth himself with some small things he fell upon first, the same doth little remember that stately magnificence the Lovers of Art must as well accustome themselves unto in judging, as the workmen in working: *if any man doth not see the whole beauty of the* Olympian Jupiter, *which is so great and so wonderfull,* sayth *Lucian**, *if he doth not commend it, nor report it to others that are ignorant of it, but stumbleth upon the handsome workmanship of his well-carved foot-stoole and upon his well-proportioned pantofle, rehearsing these things very carefully; would not you thinke him like unto a man that doth not see the rose it selfe, but fixeth his whole contemplation upon the thornes and prickles which grow neere the roote?* The true way how to consider pictures and statues, is most plainly set downe in the books of Images made by the elder and younger *Philostratus*, as also in *Callistratus* his Description of statues: whosoever readeth their workes with attention, shall questionlesse finde his desire fully satisfied. There are likewise in many other ancient Authors divers curious and neat expressions to be found, able both to delight the reader and to informe his judgement in the right manner of examining workes of Art: but among a thousand examples that might be alleadged here, wee shall insist onely upon *Claudians* description of *Amphinomus* and *Anapus* their statues. *Behold how the brothers sweat vnder a venerable burden,* sayth he*, *and how mount Ætna it selfe, wondering at such an attempt, keepeth his wandering flames from them. Though they support their parents with their neckes, yet doe they uphold them with their hands, confidently lifting up their heads & hastening their pace. The olde couple is mounted up on high and carried by two sonnes, entangling them with a sweet and lovely let. Doe*

* *De Conscribendâ historiâ.*

* *Epigr.* 25.

not

not you see how the old man pointeth to the fire? how the frighted mother calleth upon the Gods? Feare setteth their haire on end, the mettall it selfe growing pale in their amazed countenances. You may see in the young men a most couragious horror, being feareless for themselves, though fearefull for their burden: their cloakes are borne backe by the winde: one of them lifteth up his right hand, being content to hold his father with the left: the other foldeth both his hands in a knot, remembring how the weaker sexe was to be saved by a more warie toile. It must not goe unobserved, what the hands of the Artificer brought quietly to passe in the worke: for though their consanguinitie maketh them very like one another; the one for all that cometh neerest unto the mother, the other unto the father: their unlike yeares receive such a temperature by the skill of Art, that the parents are represented in each of their countenances: and the workman making a new difference between two neerely resembling brothers, hath distinguished their countenances by the effects of their pietie. It is apparent in this example how a skilful and understanding spectator goeth over all that is remarkable in the worke: and as he cannot abide that his curiositie should spend it selfe about matters of small importance, so doth he very seriously observe the most strange miracles of the noble Art, as they doe display themselves in such a noble argument.

§ 7. As it is then evident that our curiositie may not busie it selfe too much about poore and frivolous matters, so must wee on the contrary endeavour to conceive the whole shew of the represented matters with a large and freely diffused apprehension; to the end that wee might compare the chiefest circumstances of the Argument with our premeditated and fore-conceived images: neither is it a hard and difficult worke to recollect our memory and to renew

renew the remembrance of things upon the leaſt ſight of a repreſented image; it is done in an inſtant: *our remembrance is a quicke and eaſie thing*, ſayth *Maximus Tyrius* *, *for as bodies that are eaſily mooved muſt firſt be ſtirred by a hand or any thing which ſetteth them a going, and having once received ſuch a beginning of their motion, they keepe it for a good while: even ſo the mind, having received of ſenſe a ſmall beginning of remembrance, runneth on infinitly, remembring all what is to be remembred. Our ſenſes therefore, which ſtand as it were at the entry of the mind, having received the beginning of any thing, and having proffered it to the mind; the mind likewiſe receiveth this beginning, and goeth over all what followeth: the lower part of a long and ſlender pike being but lightly ſhaken, the motion runneth thorough the whole length of the pike, even to the ſpeares-head; and whoſoever ſhaketh the beginning of a long ſtretched out rope, ſendeth the motion to the ropes end; ſo doth our mind need but a ſmall beginning to the remembrance of the whole matter.*

* *Diſſert. xxviii.*

When a table of huntings is repreſented to the ſenſe, the mind alſo will ſuddenly enter into a moſt ſerious conſideration of hunting affaires, and by a lively and active Imagination repreſent to it ſelfe all the painefull pleaſures of that manly paſtime: the firſt thoughts will exhibite a frequent aſſembly of youthful gallants enflamed with exceeding love of that ſport, preventing the light, even while every foote they ſet doth leave its print in the dewie graſſe, ſome uncoupling the moſt aſſured finders, the dogs themſelves with ſilent geſtures craving freedome, ſome rounding and beating the ſhadie woods, while the hounds with full libertie ranging the coverts doe by the diligent ſuite of quick-ſented noſes catch a ſelfe-betraying ſent. Others drive the rouſed and affrighted deere with aſtoniſhing hallowings into the

the toyles which they had before ſpred wide for him: and now having obtained the chaſe, the victor calleth for a knife to take eſſay, and all having embrued their hands in the bloud in token of victory and the hounds diligence rewarded, ſome with ceremonious triumph beare home the waightie quarry, while the weary dogs mutely follow at the heeles of the ſport-raviſhed hunters: ſee *Libanius orat.* xxxiii, where he doth deſcribe moſt accuratly all the circumſtances of hunting.

§ 8. Wee have ſhewed already in the fift chapter of our firſt Booke, that Lovers of art ought to ſtore up in their minde the perfect Images of all manner of things; to the end that they might have them alwayes at hand, when any workes of Art are to be conferred with them. Here it is furthermore required, that all thoſe who meane to enter into a judicious conſideration of matters of art, muſt by the means of theſe Images accuſtome their mind to ſuch a lively repreſentation of what they ſee expreſſed in the picture, as if they ſaw the things themſelves and not their reſemblance onely. *Theon*, a moſt famous Painter, having made the picture of an armed man who ſeemed to runne moſt furiouſly on his enemies that depopulated the country round about, he did thinke it good not to propound the picture before he had provided a trumpetter to ſound an alarme ſomewhere hard by; the trumpet therefore being heard, the picture was likewiſe brought forth ſuddenly at the ſame inſtant. *The ſound of the trumpet*, ſayth *Ælian**, *poſſeſſed the phantaſies of the ſpectators with a more lively impreſſion of a man deſperately ſallying out to ayd his Countrey.* The moſt excellent Artificer conceived very well that the phantaſie of the beholders would faſten ſooneſt upon ſuch a repreſentation, if it were firſt mooved by this dreadfull noiſe

* *Li. II. var. hiſt. cap. ult.*

to exſpect nothing elſe but an invaſion of armed and deſperatly reſolved men. *Philoſtratus* commendeth unto us this way of conſidering pictures: for when he goeth about to teach a young lad how to looke upon pictures, he wiſheth him to take this courſe: *Will you, good youth,* ſayth he*, *that wee diſcourſe about theſe Ilands as out of a ſhip, even as if wee did ſaile round about them in the ſpring-time, when* Zephyrus *refreſheth the Sea, gently ſtirring it with a coole blaſt of his owne? To the end therefore that you might willingly forget the ſhore, and that you might take all this to be the ſea; not a ſwelling and boiſterous one; neither altogether quiet and calme; but a navigable ſea and filled with a good gale of winde; behold, wee are embarked already, &c.*

* *Iconum lib.* II, *in Inſulis.*

Mark here, I pray, how *Philoſtratus*, a man exceeding well ſkilled in theſe things, taketh the ſpectator along with himſelfe a ſhip boord, willeth him forget the ſhore and view every one of the repreſented circumſtances as out of a ſhip; eſteeming that his mind could not apprehend the ſeverall parts of the picture rightly, unleſſe with an imaginary preſence it ſhould firſt ſaile about, conferring the freſh and newly conceived Images with the picture it ſelfe. So may it likewiſe be inferred out of this, that they are likely to judge beſt of the reſemblance of many things, who have ſometimes had the opportunitie to acquaint their eyes with the things themſelves. It is prettie indeed and much conducing to this purpoſe, what *Athenæus** relateth; the comicall Poët *Antiphanes* reading one of his comedies to *Alexander*, found that he tooke but ſmall liking in the worke; wherefore, when *Alexander* ſhewed by his ſlender attention that he did not greatly affect his Poëme, It is altogether needfull, O King, ſayd *Antiphanes*, that a man whom theſe lines ſhould take, be well acquainted with the things, having often

* *Lib.* XIII, *Deipnoſoph. in ipſo ſtatim initio.*

ten made his collation in the night-meetings of young roarers, ſometimes giving and ſometimes receiving good ſtore of blowes for a wench.

§ 9. This frequent and attentive viewing of pictures engendreth in our minde an undeceivable Facilitie of judging; *the laſt brood of great experience*, as *Dionyſ. Longinus** calleth it. *The beſt marke of a gracefull elegancie conſiſteth in a certaine kinde of feeling wee can give no account of*, ſayth *Dionyſ. Halicarnaſſenſis**, *ſo doth this ſame unexpreſſible feeling require great exercitation, and a continuall inſtruction familiarly given by word of mouth: neither can Carvers and Painters, unleſſe perchance they have gotten great experience by exerciſing their ſight a good while about the workes of ancient Maſters, diſcerne them eaſily: no more can they aſſuredly ſay, unleſſe perchance they have received it by fame, this is* Polycletus, *this is* Phidias, *this is* Alcamenes *his worke: and againe, this is* Polygnotus, *this is* Timanthes, *this is* Parrhaſius *his hand.* Seeing then that it is not for every man to underſtand the true propertie of that accurate Grace, which wee doe finde imprinted in every Artificers worke, as an infallible Character of his peculiar veine and ſpirit; it is likewiſe requiſite that wee ſhould ſtudy to attaine to this ſkill of diſcerning every one his manner of Art. *Let twins be never ſo like one unto another*, ſayth *Tullie**, *the mother for all that diſcerneth them by a meere conſuetude or accuſtomance of her eyes; and you ſhall in like manner be able to know the one from the other, if you doe but enure and accuſtome your eyes to it. Egges have ſuch a neere reſemblance one with another, that their ſimilitude is turned into a proverbe; yet doe wee heare it reported that many at* Delos, *before it was ruined, feeding a multitude of hennes for gaine, were ſo well skilled in their trade as to know every egge upon ſight, diſtinctly telling*

* *De ſublimi orat.* § 4.

* *De Demoſthenis acumine ac vi.*

* *Lib.* IV, *Academ. queſt.*

what henne had laid it. Even as Musicians therefore charge them that would be skilled in harmony, to accustome their eares not so much as to goe by the least division in the tunes, and to seeke no other more accurate marke of harmony; so must all they that desire to understand wherein the Grace of these workes doth consist, *studie to exercise their unexpressible feeling to this exactnesse with the expence of much time, with a continuall practice, and by the means of a secret passion no bodie can give any account of,* sayth *Dionys. Halicarnassensis**. *As it is not enough to take a singular delight in musicall songs,* sayth *Boëthius**, *unlesse we doe likewise learne the proportionable joyning of many voices into one; so cannot skilfull men content themselves with a bare contemplation of colours and figures, unlesse they doe furthermore conceive their peculiar properties.*

* *In Lysia.*

* *Li. I. Mus. cap. I.*

§ 10. As many then as by a studious and daily exercise have accustomed their eyes to such a sure Facilitie in judging, use alway to shew their chiefest skill therein, that they doe most readily discerne originall pictures from the other that are copied; finding a perfect and natural force of grace in the originalls, whereas in the copies they can see nothing but an unperfect and borrowed comelinesse. *Originals have in themselves a naturall grace and vigor,* saith Dionys. Halicarnassensis*, *but Copies, though they attaine to the height of imitation, have alwayes something, which being studied, doth not proceed out of nature: and Rhetoricians doe not onely discerne Rhetoricians by this precept, but painters doe also by this rule distinguish* Apelles *his works from their works that imitate him. This is likewise the way for Statuaries, to finde out* Polycletus *his statues: and for Carvers to know* Phidias *his images.* It is most wonderfull, how quickely those that have exercised their eyes, can know an originall from a copy;

* *In Dinarc.*

copy; whereas others that are unexperienced in these things cannot perceive any difference. *A copy doth alwayes differ from the originall*, sayth Diog. Laërt. in Onesicrito. *It may not be doubted, but truth hath alwayes the better of imitation*, sayth Tully *: *An imitator doth never come neer the first author. This is the nature of things: a similitude commeth ever far short of that truth which is in the things themselves*, sayth Seneca the Rhetorician *. *Whatsoever is like unto another thing*, sayth Quintilian *, *is nothing neere so good as the thing it doth imitate. What we take for a pattern, containeth in it selfe the nature and true force of the things themselves; the imitation on the contrary is but counterfeit, and forced to accommodate it selfe to another mans intent.* Libanius therefore speaking of those Artificers that doe successfully expresse ancient statues, doth not stick to affirme*, That the gods have bestowed something more upon them, than the nature of man is capable of. Painters *represent a faire and absolute face most commonly to the worst*, saith the younger Pliny *. Those likewise that copy the most consummate pieces of excellent Masters, can seldome doe it so well, but that perpetually they fall away from the original. *For as it is hard to hit a similitude after the life*, sayth the same Pliny elsewhere *, *so is the imitation of an imitation much more hard and difficult.*

* *Li. III. de Orat.*

* *Li. I. Controv. in proœmio.*

* *Li. x. c. 1. 2.*

* *In Antioc.*

* *Li. v. ep. 10*

* *Li. 5. ep. 28.*

§ 11. This facilitie of judging, as it teacheth their accustomed eyes to discerne betweene originals and copies; so doth it likewise inable them to see the difference which is betweene antient and moderne workes. *Nothing commendeth pictures so much*, sayth Quintilian *, *as that authoritie given them by age, which no art can imitate.* All are not of L. Mummius his minde, who was so ignorant in these businesses, that hee made no difference betweene old and new workes.

* *Li. viii, c. 3*

workes. For when he at the taking of Corinth, agreed with some men to bring a world of rare & antient pictures & statues into Italy; hee foretold them that undertooke the matter, That they should take heed of losing any, which if they did, that they were then to restore new ones in stead of thē. See Vell. Paterc. lib. II. hist. cap. 13. But this was his grosnesse. As for the other more refined and elegant men of that and the following ages, they knew well enough what difference there was between old and new workemanship, and how much the pleasantnesse of great and nimble wits is revived by these delightsome antiquities. They held them therefore in a reverend admiration, *even as men use to adore groves consecrated for their antiquity*, sayth Quintil. * *in which the great and antient stumps do not so much draw our eyes with their pleasant shew, as with a religious horrour that striketh the heart of the beholders.* Tully declareth himselfe to have beene of that minde. *Antiquity is in great estimation with me*, sayth he *, *neither doe I so much require what she wanteth, as I doe commend what shee hath; seeing I hold the things she hath, farre better than the things she wanteth.* And againe in another place *, *It is no easie thing to tel the cause why we are soonest of all by a certaine kinde of loathing and sacietie, abalienated from such things as do at the first sight very much delight and vehemently stir our sences. How much more flourishing are all things for their gaynesse and variety in new pictures than in old ones? These things for all that, though wee are at the first very much taken with them, doe never delight us long. Whereas on the contrary in old pictures, we are most of all affected with their decaying horridnesse.* Observe here in the meane time, that other Authors, though Tully thinketh it an hard matter, alledge a double reason of this respect wee beare the antient workes. Dionys. Halycarnassensis giveth

* *Li. x. cap. 1.*

* *De perfecto Orat.*

* *Lib. III. de Orat.*

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us one reaſon, when he maintaineth*, That the antient pictures in a wonderfull ſimplicity of colours drew their chiefeſt commendation from a more accurate and gracefull deſigne. The new pictures on the contrary being but careleſly deſigned, ſtood moſt of all upon the manifold mixture of their colours, and upon an affectation of light and ſhadowes. See Themiſtius alſo, Orat. de Amic. where he toucheth the very ſame point. The other reaſon ſeemes to flow out of the former: for as the firſt reaſon preferreth the antient workes before the new, in regard of their gracefulnes, ſo doth the ſecond attribute unto the old workes a certaine kinde of majeſty, yet ſo, that it was their ſimplicitie made them majeſtical. Porph. ſayth*, That the new images of the gods are admired for the dignity of the work, but the ancient are reverenced for the ſimplicity of the worke, as being more ſutable to the majeſty of the gods. *Pauſanias* likewiſe* ſpeaking of Dædalus, ſayth that his works were not very handſome to looke on, but that there was in them a certaine kinde of divine majeſty which did become them very much. Silius Italicus * doth alſo note this peculiar property in the antient images of gods, *That they kept as yet the godhead beſtowed upon thē by art.* As many therfore as had uſed their eyes to ſuch ſights, did eaſily diſcerne the old works from the new: ſo was there good reaſon they ſhould labor to attain to this faculty of judging, becauſe the Impoſtors and Cheaters were wonderful buſy in thoſe times, and it was an ordinary practiſe of many to couzen the unskilful buyers with a counterfeit ſhew of antiquitie. See Phædr. lv. Fab. in prol. See Martial likewiſe, lib. viii. Epigr. 6 & 34.

* *In Iſæo.*

* *Lib. II. de abſtinentiâ.*

* *In Corinth.*

* *Sub finem lib. xiv.*

§ 12. Seeing therefore that the ſayd conſuetude or accuſtomance of our eyes doth ſo much enable us, as that wee can upon the firſt view readily diſcerne originall pictures

ctures from Copies, and antient workes from moderne; we might be very well satisfied, esteeming the daily practice of a curious eye to be the chiefest meanes whereby we do attaine to such a facilitie of judging: but that the king *Theodericus* propoundeth unto us another meanes, which being added to the former exercise, is likely to quicken our judgment much more, and to endue it with a most ready and unfallible facility of judging. Theodericus his words are taken out of a Writ directed to the President of Rome, about the chusing of a sufficient Surveyor or Architect: *The reputation of the Roman fabricke*, sayth he *, *ought to have an expert Architect: that this wonderfull collection which is within the walls might be succoured by diligence, and that the moderne face of the worke might be well contrived and ordered. For our largesse doth not faile in this study, but that we resolve to renew antient workes; by supplying their defects, and to attyre new workes with the glory of antiquitie. These things therfore do require a most skilfull man, lest among so many most ingenious antient things, he himselfe seeme like unto the metall they are made of, and shew himselfe uncapable of what cunning Antiquity made palpable in them. Let him therefore reade the books of the Antients, and take some leisure to improve himself; lest he be found to know lesse than those in whose place he is substituted.*

* *Apud Cass. Var. lib. vii. form.* 15.

It was a most worthy care this King tooke, to see the ornaments of the city every where renewed, and yet is it more, that he would not neglect to give his advice, how a skilfull overseer of antiquities should fit himselfe better to the charge he was to undergoe. *Let him reade the Bookes of the Antients*, sayth he, *and draw further instruction out of them.* It is right it should be so: for as wee shewed in the first chapter of this our third Booke, that no Artificer may ever

ever hope to attaine to the perfection of theſe arts, unleſſe he be thorowly inſtructed with all manner of arts and ſciences; even ſo muſt we ſay here the ſame of lovers of Art, that they muſt be filled with great varietie of learning. It may be very well, that an unlearned lover of art ſhould apprehend and diſcerne the Artificers skil, out of his deſigne, colours, and ſuch like things, delighting himſelfe eſpecially in theſe parts of picture: but much further he cannot go; it belongeth onely to them that are learned indeed, to judge moreover of the invention, to conſider whether every figure hath his due place, and bee inſpired with ſuch lively paſſions as the preſent occaſion of the repreſented hiſtorie requireth. Without this purifying of our wit, enriching of our memory, enabling of our judgement, inlarging of our conceit, which is commonly called by the name of learning, we ſhall never be able to underſtand the drift of an hiſtoricall invention aright, and it may be we ſhall approve of many impertinencies committed againſt the nature of the Argument. The Ancients beſides all this, as we have ſhewed before in the 6 Section of this preſent Chapter, inform and direct our judgements in the true way of judging; &, which is more yet, there are ſcattered heere and there in their workes ſuch compleat deſcriptions of beauty as may ſerve to worke after and to judge by. But of this point, which perchance may ſeeme ſomewhat paradoxicall, we have ſtudied elſewhere to give ſufficient proofe.

§ 13. What we have ſayd already, may ſerve for an introduction into a ſetled way of judging, and wee would willingly end with this, if wee had not ſomething to ſay about the by-workes, commonly called *Parerga* in the antient Greeke and Latine Authors. Parerga *are called ſuch things*, ſayth Quintilian*, *as are added to the worke for to adorne* * *Lib.* II, *cap.* 3.

adorne it. Pliny doth likewiſe expreſſe the ſame: Protogenes, ſayth he *, *when he painted at Athens in the porch of* Minerva's *Temple that famous ſhip called* Paralus, *with another ſhip called* Hemionis, *he added alſo many other little Gallies among the things which painters call* Parerga. Galen hath a more large expreſſion: *Good workemen*, ſayth he *, *uſe to make ſome* Parergon *or by worke for a document of their Art, upon the bolts and ſhields: oftentimes alſo doe they make upon the ſword hilts and drinking pots, ſome little images over and above the uſe of the worke, expreſſing Ivy branches, Cypreſſe trees, tendrels of a Vine, and other ſuch like devices.* Philoſtratus * ſeemeth to call theſe additions, *Sweet ſeaſonings of picture.* But becauſe the Artificers goe over theſe workes ſlightly and with a light hand, ſo is it that we doe likewiſe for the moſt part examine them more negligently. *We conſider the by-works of workemen but ſlenderly*, ſayth Plutarch*, *for they ſtudy onely to be pleaſant in many of them; neither doe they alwayes avoyd in them what is to ſmall purpoſe and ſuperfluous.* If we doe finde in the meane while, That the Artificers hit the true force and facilitie of grace better in theſe ſudden things than in the worke it ſelfe, yet muſt wee never be ſo inconſiderate in our judgement, as to preferre the by-work before the work: *Protogenes* his example may teach us, how much the indiſcretion of ſuch ſpectators diſcourageth the Artificer. Among many excellent Donaries that did adorne the city Rhodes, the picture of *Jalyſus* was much renowmed; a painted Satyr alſo ſtanding neere a pillar, whereupon the picture of a Partridge was to be ſeene. The picture of the partridge being newly hung there, drew the eyes of all ſorts of men ſo much, that the moſt excellent picture of *Jalyſus* grew contemptible, and no body did any more regard it. *Protogenes* therefore finding himſelf much vexed,

* *Lib.* XXXV, *cap.* 10.

* *Lib.* XI, *de uſu partium corporis humani.*

* *Iconum lib.* I, *in Piſcatorib.*

* *Cur Pythia nunc non reddat oracula carmine.*

vexed, that the by-worke ſhould be preferred before the worke it ſelfe, having aſked leave of the Church-wardens, did put out the bird. See *Strabo, lib. XIV, Geograph.* Such another company of unadviſedly and impertinently judging Spectators made *Zeuxis* likewiſe cry out,

Theſe men commend the mud of our Art. See *Lucian* in *Zeuxide.*

FINIS.





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